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STEVE McQUEEN

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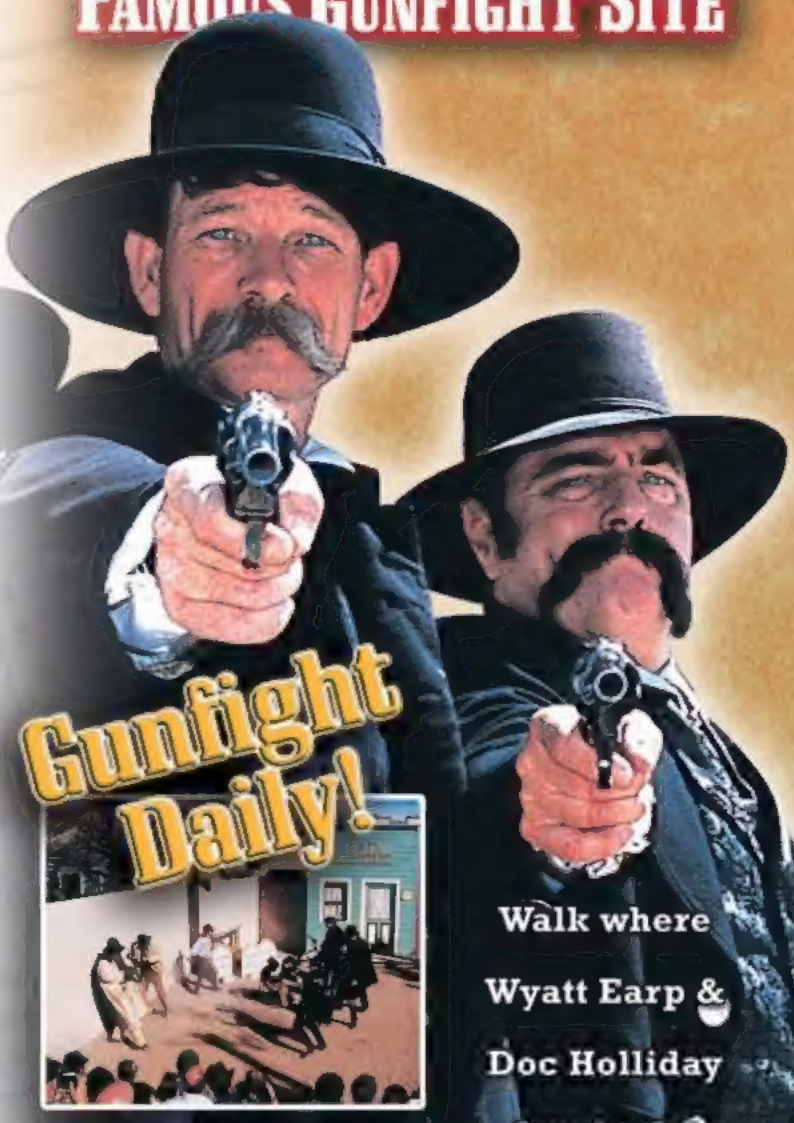

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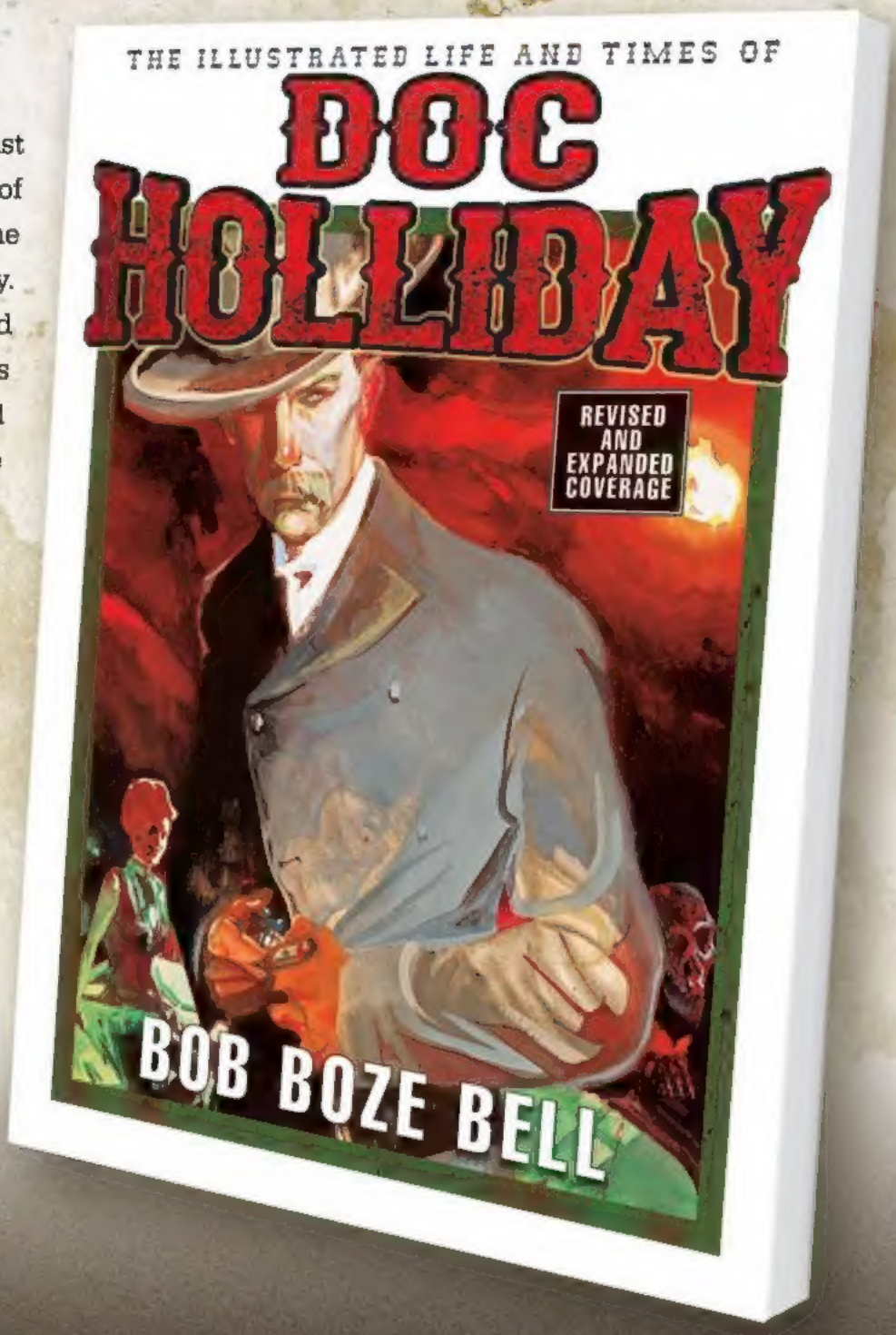

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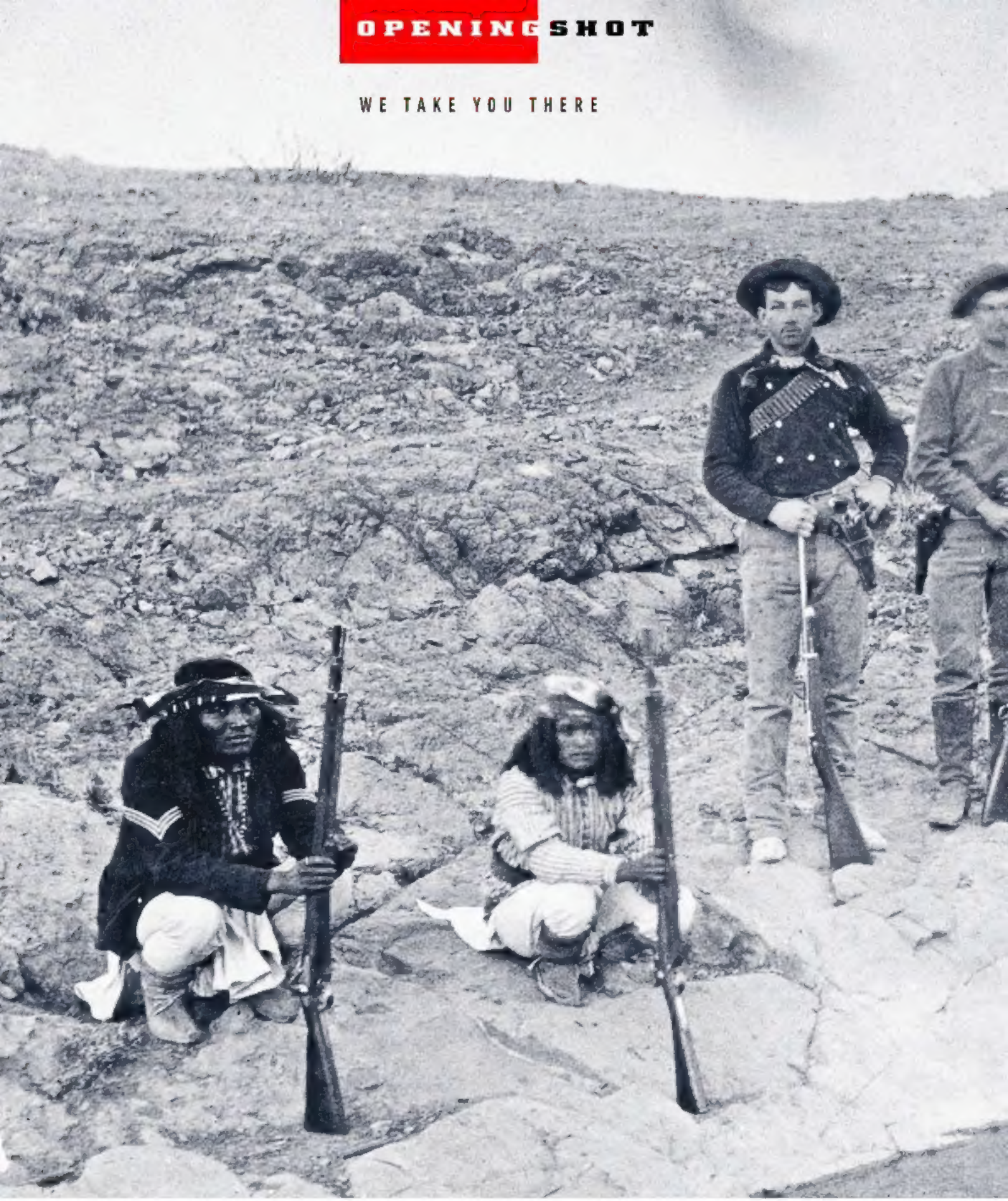

Geronimo campaign

An 1886 photo shows what is believed to be 4th Cavalry troopers with their Apache scouts guarding a Southwestern water hole during the Geronimo campaign. Lynda A. Sanchez unpacks the story of the Apache Kid, a former scout turned killer of borderland settlers on Page 26.

– ARMY CAMPAIGN PHOTO COURTESY JOHN P. LANGELLIER COLLECTION –

TRUE WEST

True West captures the spirit of the West with authenticity, personality and humor by providing a necessary link from our history to our present.

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Join the Conversation: Buster Feedback *True West* Facebook followers piped up about the new Coen Brothers' Netflix mini-series *The Ballad of Buster Scruggs* and the reviews were, well, much like the series: a mixed bag.

"Started out fantastic. Then just kinda fizzled out. An entire movie about Buster would have been legendary though."

–Mark Mansdoerfer of Deltona, Florida

"Accidentally found it on Netflix (didn't have any idea about its creators), started to watch it, and it went down like a glass of cold water on a summer day. Loved everything: the humor, the storylines (one of the stories definitely belongs to Jack London), the acting, the costumes..."

–Alex Kaganoff of Yonkers, New York

"Interesting, fun first story, then grimmer but still interesting. Final story felt like a flat ending. But overall loved the characters and cinematography."

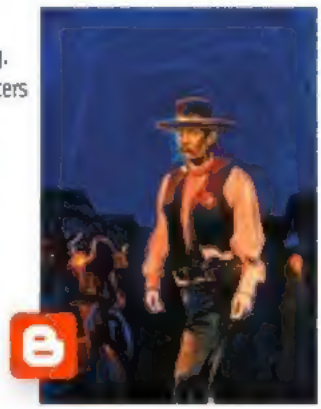
–Nicholas Ordinans of Healesville, Victoria, Australia

"Quite a mixed bag. Some episodes are better than others. All of them brilliantly cast and filmed."

–Christian de L'ange of London, United Kingdom

"So Coen Bros & oddly entertaining!"

–Hollye Smith of Springdale, Arkansas



Go behind the scenes of True West with Bob Boze Bell to see his painting, *Red Light Patrol*, and more of the executive editor's Daily Whipouts (Search for "November 13, 2018").

Blog.TrueWestMagazine.com

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Screenwriter Jeb Rosebrook tapped into his roots to create a story that roped in a top director, cast and Steve McQueen.

—Henry C. Parke

20 NO BULL

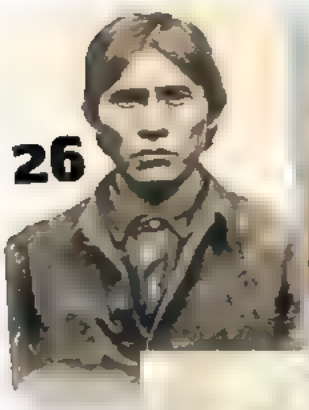
Junior Bonner' star Steve McQueen did many of his own stunts in the film's rodeo scenes.

—Stuart Rosebrook

26 REMEMBERING JEB ROSEBROOK

Writer looks back in final interview on three decades of work in television and films.

—Henry C. Parke



28 THE FINAL NAIL IN THE APACHE KID'S COFFIN

Uncertainty still clouds Apache Kid's death a century later Renegade terrorized settlers on both sides of the Southwestern border.

—Lynda A. Sanchezh

32 ERRONEOUS ELLSWORTH SHOWDOWN

The Ellsworth Showdown never went down as reported. Letters prove there was no confrontation between Wyatt Earp and Ben Thompson in frontier Kansas town.

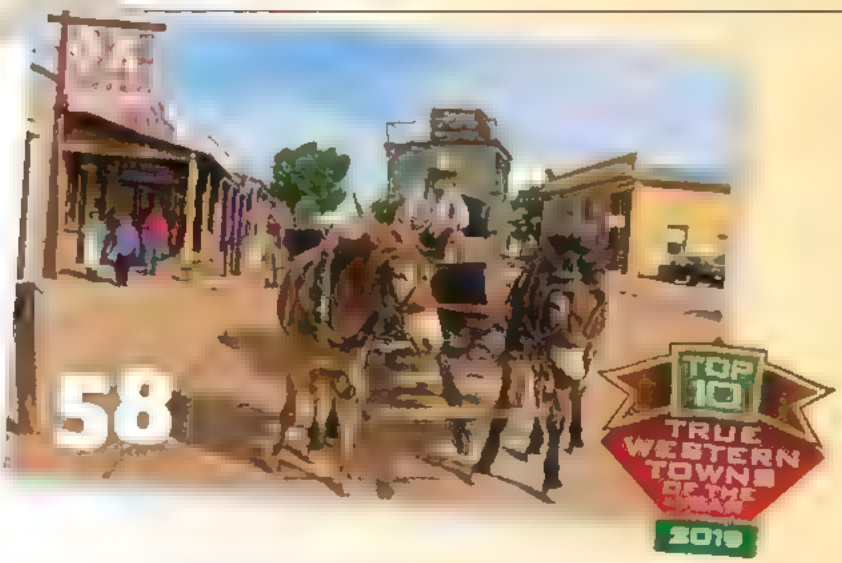
—Kim Allen Scott

58 TOO TOUGH TO DIE

Tombstone tops list of True Western Towns of the Year.

—Stuart Rosebrook

Cover design by Dan Harshberger



TRUTH BE KNOWN

COMPILED BY ROBERT RAY

Old Vaquero Saying

"If voting changed anything, they'd make it illegal."

Quotes

"Fashion is a form of ugliness so intolerable that we have to alter it every six months."

– Oscar Wilde, 1883

"People living deeply have no fear of death."

– Anais Nin, 1935

"Old myths, old gods, old heroes have never died. They are only sleeping at the bottom of our mind, waiting for our call. We have a need for them. They represent the wisdom of our race."

– Stanley Kunitz

"A celebrity is a person known to many people he is glad he doesn't know."

– H.L. Mencken

"Not to know what happened before you were born is to remain forever a child."

– Cicero, 46 B.C.

"Farming looks mighty easy when your plow is a pencil, and you're a thousand miles from the corn field."

– Dwight D. Eisenhower, September 25, 1956

"Opportunity often comes disguised as misfortune or temporary defeat."

– Napoleon Hill

Letters

. . . thanks so much for the terrific cover and article on Wes Studi! I hope it won't be the last article on current Native Americans in film and print.

Pax Riddle
Marietta, Georgia

Movie Classics

COURTESY TWENTIETH CENTURY FOX

Butch Cassidy (Paul Newman): then you jump first.
The Sundance Kid (Robert Redford): No, I said.
Butch: What's the matter with you?
Sundance: I can't swim!
Butch: Are you crazy? The fall will probably kill ya!

BONUS BUTCH:
Butch: Kid, there's something I ought to tell you. I never shot anybody before.
Sundance: One hell of a time to tell me.

Bizarro BY DAN PIRARO

BY BOB BOZE BELL

All In The Family

Tombstone finally gets its due and Jeb Rosebrook rides on.

Every year for the better part of the past two decades, I have received a call from a journalism student at the University of Arizona and the question has been the same every time: "Why isn't Tombstone *True West*'s top Western Town?"

Every year I have assured the journalism student that Tombstone will get its due when it actually deserves the award. (The University of Arizona Journalism School is connected to the *Tombstone Epitaph* and students get on-the-job training by filing stories for the local edition.)

Well, that time has arrived and Tombstone deserves the award and some hard-earned praise, to boot. See page 56.

Jeb Rosebrook and I go back. We met at *Arizona Highways* back in the early '90s and it was a thrill to meet the living legend, the guy who created *Junior Bonner*, which in addition to being a heartfelt film, is a wonderful time capsule of everybody's home town—Prescott, Arizona, circa 1970. Jeb's son, Stuart, gives us the inside skinny on the making of this classic film and the photographs, many from the Rosebrook personal archives, are just stellar.

The last time I saw Jeb, he was still promising me a feature on Tom Mix. I assured him he was still on assignment. Jeb passed on August 31 of last year, and if we ever run the piece on Mix, Jeb will get a byline

This issue is a living tribute to members of our family and that would include Tombstone and the Rosebrook family.

For a behind-the-scenes look at running this magazine, check out BBB's daily blog at TWMag.com

Jeb Rosebrook, above, in 1946, when he was 10 years old. This photo was taken in Prescott, while Jeb was learning the cowboy way at nearby Orme School. Jeb and I, at right, working the book buyers at the Tucson Festival of Books in 2016. When Jeb was around I knew there would be plenty of laughing mixed with great storytelling.

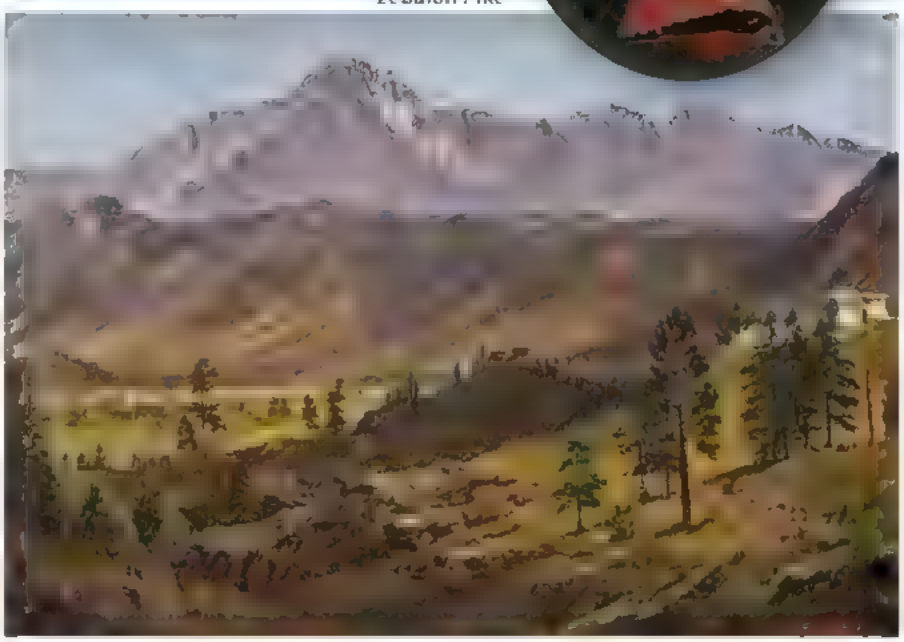
– ROSEBROOK COLLECTION

BY MARK BOARDMAN

A Prisoner of Good Fortune

Zebulon Pike used Spanish incarceration to the U.S. advantage.

Zebulon Pike



In 1806, Western explorer Lt. Zebulon Pike (inset) led his expedition from St. Louis on an expedition to map the southwestern region of the Louisiana Territory. Before Spanish soldiers captured Pike and his men for wintering on Spanish territory Pike tried to climb the Colorado mountain that now bears his name, Pike's Peak.

ALL IMAGES COURTESY TRUE WEST ARCHIVES

Lieutenant Zebulon Pike had little time to rest. Around the first of June 1806, he and his expedition returned to St. Louis from a trip to map the headwaters of the Mississippi River. It was a natural follow-up to the Lewis and Clark voyage that was in the process of returning to civilization.

But Gen. James Wilkinson, the governor of the Louisiana Territory, saw a new opportunity—exploration of the southwest part of that region. And he wasn't willing to wait, so Pike and his men (who he once called a "Dam'd set of Rascals") headed back out on July 15.

Wilkinson's instructions were explicit: make contact with various Indian tribes. Arrest any unlicensed traders. Map the areas and collect scientific and geologic information. And avoid the Spanish, whose territory bordered the new U.S. acquisition.

What Pike didn't know was that Wilkinson was a Spanish spy—and he fully expected the expedition to be arrested at some point. He hoped that Pike and company would get information that would benefit the U.S. in general and Wilkinson in particular; the man's ambitions lay much higher than his current territorial position.

The first part of the trip was smooth. Accompanied by 23 men (including Gen. Wilkinson's son, who reported back to his father), the group went through present day Kansas, Arkansas and then Colorado. It was there in late November that Pike and three of his men attempted to climb one of the Rocky Mountains. Snow stopped them, but the mountain was named after the expedition leader: Pike's Peak.

The group moved south and built a fort in what is now southern Colorado, ready to sit out the winter. But they had crossed into Spanish territory. Soldiers arrested the Americans on February 26, 1807, and escorted them to Santa Fe.

Pike was treated as an honored guest while his men were kept as common prisoners. The Spanish interogated them about U.S. intentions toward the Southwest. They confiscated Pike's maps and journals, hoping to discover if he intended to spread democracy and Protestantism in New Spain.

But turnabout was fair play. Pike was given access to Spanish maps of the region, as well as additional information about settlements, defense arrangements and military plans. He also discovered that the local Mexican population was upset with Spanish rule and spoiling to revolt. Some of the findings Pike committed to paper; others he committed to memory. But what the Spanish intended to be a fact-finding effort on their part actually enhanced U.S. knowledge of New Spain. This game went on for about four months, until the Spanish decided on July 1 to escort Pike and most of his men—a few were held for years—to the U.S.-Spanish border and set them free.

The U.S. gained invaluable information about a valuable region that would become U.S territory in 1848. Pike himself was not so fortunate. His boss, James Wilkinson, was implicated in a plot by Aaron Burr to set up a personal empire in Louisiana and the Southwest. Burr was arrested in January 1807, while Pike and company were still on the trail. There's no evidence that the explorer even knew of the plan, but Pike was tainted by the association. He was not given the hero's welcome afforded Lewis and Clark at the end of their expedition. The Pike company didn't get any honors or bonus money or land—nothing.

Nothing except a place in history and a mountain named after Pike himself.

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BY JANA BOMMERSBACH

A Noose and a Scoop

Placerville, California's, historic 1856 Hangman's Tree building has a sweet future.

A hanging tree. A blacksmith's shop. A gold field. A Studebaker. An ice cream saloon.

This story was almost lost forever. It would have been if the town of Placerville, California—once known as "Hangtown"—had issued its threatened demolition permit on an 1856 building that was falling apart. Would have been if the town's historical society hadn't considered a lawsuit while begging for a different result. Would have been if Tim and Sue Taylor had given a different answer to the mortgage holders demand, "You buy it, you fix it."

Thanks to all those things falling into place, it can now be told that a large oak tree used to hang three men here in 1849 was cut down in 1853 because blacksmith John Studebaker needed the wood for wheelbarrows and pick handles to supply the Gold Bug Mine—making such a fortune he and his brother back in Indiana created a wagon (and later a car) carrying their name—while the hanging site made way for a building that served as a saloon for 113 years until it sat vacant and deteriorating before being saved and redone into an ice cream saloon.

Now, that's a story worth telling.

Tim Taylor loves telling the strange history of his new obsession, saying he now knows that anybody who gets into this restoration business has to have "lot of money and lots of love."

"With an old building, you fix one thing and find three more things that need fixing."

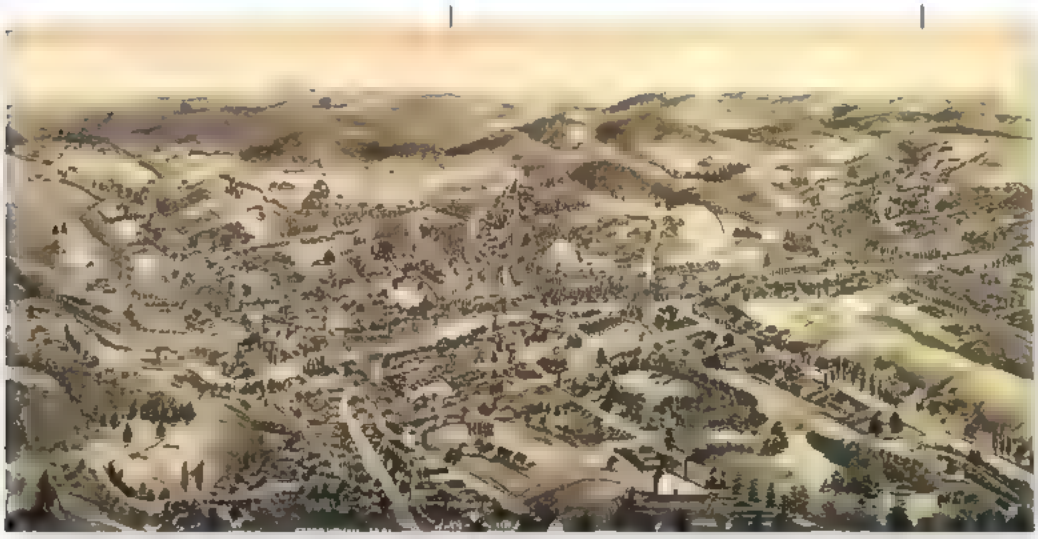
He and his wife bought the old building in 2013 and spent four years renovating it. "The floor sloped seven inches, so of course the walls and ceiling went with it," Taylor reports. "We stripped the inside down to the joists." The Hangman's Tree Ice Cream Saloon opened in January of 2017—20 flavors, featuring Cascade Glacier ice cream made in Eugene, Oregon.

A large mural painted in 1945, depicting Hangtown of the 1850s, was carefully saved and is a highlight of the visual treats the ice cream saloon also offers. Other walls are filled with historical photos, as well as one of the picks John Studebaker made from the hanging oak tree. Studebaker, by the way, came back to town in 1915 to write his memoir, arriving in a brand new Studebaker.

Jana Bommersbach has earned recognition as Arizona's Journalist of the Year and won an Emmy and two Lifetime Achievement Awards. She cowrote the Emmy-winning *Outrageous Arizona* and has written two true crime books, a children's book and the historical novel *Cattle Kate*

Today, thanks to Tim and Sue Taylor, the 1856 Hangman's Tree building, a California historical point of interest in Placerville since 1934, was saved from the wrecking ball and is now home to the Hangman's Tree Ice Cream Saloon at 305 Main Street.

COURTESY PLACERVILLE ART GALLERY 352 MAIN STREET



A bird's-eye view of Placerville, California, in 1888, forty years after the El Dorado County gold mining camp began humbly as Dry Diggin's in 1848 and then renamed Hangtown in 1849 after three men were hanged from an oak tree along Main Street. Renamed Placerville in 1854, the historic mining town is just eight miles from Coloma and the gold discovery site at Sutter's Mill.

COURTESY LIBRARY OF CONGRESS

BY PHIL SPANGENBERGER

Hollywood's Six-gun Fakery

"Movie magic" tricks saved time, training and production costs, helping filmmakers keep the action fast and furious.

This publicity still from the 1940 Technicolor film *The Return of Frank James* depicts star Henry Fonda brandishing an 1873 Colt SAA with the added dummy underbarrel webbing. For this horse opera, the fake webbing was probably attached to emulate an 1875 Remington revolver, a metallic cartridge six-gun the real Frank James favored, although the faked appendage was most often affixed to give a cap-and-ball revolver look to cartridge Peacemakers.

TRUE WEST ARCHIVES

If you're an Old West gun buff, and enjoy Western flicks from the Golden Age of Hollywood films, roughly 1930 through the late 1960s, you may have wondered about some of the six-guns used in a number of Civil War films. Looking suspiciously like the 1873 Colt Single Action Army (SAA), the smoke wagons have the percussion-era underbarrel loading lever assembly, giving them a Remington cap-and-ball revolver appearance. The guns in question had the familiar Peacemaker Colt fluted cylinder, where most of the large belt-sized caplock pistols had unfluted cylinders. Well, the truth is, those guns were indeed '73 Colt Peacemakers—but with nonfunctional, cast metal underbarrel loading lever assemblies added to give them that 1860s look, while allowing their use of metallic cartridge "5-in-1" movie blanks.

This simple alteration to an 1873 Colt was a common practice with motion picture gun rental houses of the period. They're hardly ever seen in currently produced films, largely due to the great number of authentic replicas of Civil War period six-guns—many that have been converted to take metallic cartridge blanks—and a more gun-wise audience that demands a greater degree of authenticity. The studios save countless hours in costly production time by using the faked '73 Colts, or modern replicas converted to metallic cartridge, by not having to keep multiple loaded guns ready for filming, or taking the time needed to load a caplock six-shooter.

This Iver Johnson Peacemaker clone (inset) was used in several Westerns and has the cast metal, ersatz percussion-style, nonfunctional loading lever assembly on it. A careful look reveals a slight gap between the lever assembly and the gun's frame, however the films using the faked six-guns were meant to be shown only once and not scrutinized as carefully with freeze-framing and other high-tech means used by firearms buffs nowadays.

PHOTO BY PHIL SPANGENBERGER. REVOLVER COURTESY AL FRISCH HOLLYWOOD SILVER PROPS

This close-up shows the fake underbarrel webbing, along with an extra nonfunctional, nickel-plated loading lever assembly and one in dark metal.

PHIL SPANGENBERGER, REVOLVER AND PARTS COURTESY AL FRISCH HOLLYWOOD GUNS & PROPS

Some examples of these faked six-guns are in 1940's *Santa Fe Trail*, with Errol Flynn and Ronald Reagan; and two 1941 films—Errol Flynn's Custer epic, *They Died With Their Boots On*, and Robert Young's *Western Union*. The 1950s saw the dummied-up Peacemakers used in Randolph Scott's Western *Hangman's Knot* (1952) *Love Me Tender* (1956) saw Elvis Presley packing an ersatz 1861 Remington—a faked '73 Colt—in the final shootout, and the 1957-1958 TV series, *The Gray Ghost*, with Tod Andrews as Confederate raider Maj John S. Mosby, used fakes. Veteran character actor Ward Bond also carried one from 1957-1961, in his TV series *Wagon Train*, as did many other actors of the era including John Wayne, Gary Cooper and Lee Marvin. In rare instances, such dummy loading levers were made for other revolvers, although it is the '73 Peacemaker, disguised as an 1860s Remington, that dominated the Western movie caplock scenes for decades.

Another cinema secret used in films allowed non-gun-savvy actors the ability to fire their six-shooters faster than they could shoot a real single-action Peacemaker. To do this the studio prop man would give the actor a Colt New Service Double Action (DA) revolver, a wheel gun produced by Colt from 1898 through 1944, with a Peacemaker-type ejector housing added to give it the looks of the old frontier '73 Colt SAA.

If you watch carefully, or freeze-frame a video of Marlon Brando's 1960 classic *One Eyed Jacks*,

In 1960's *One Eyed Jacks*, Marlon Brando takes cover behind a saloon pillar and rapidly fires what appears to be a Peacemaker, but a closer look at his six-shooter reveals that it isn't an 1873 Colt SAA, but rather a Colt New Service DA revolver (inset) fitted with a Colt ejector housing. This six-gun allowed the actor to fire faster than he would have been able to cock and fire his SAA.

PHOTO OF MARLON BRANDO COURTESY PARAMOUNT PICTURES/
PHOTO OF REVOLVER BY PHIL SPANGENBERGER COURTESY AL FRISCH, HOLLYWOOD GUNS & PROPS

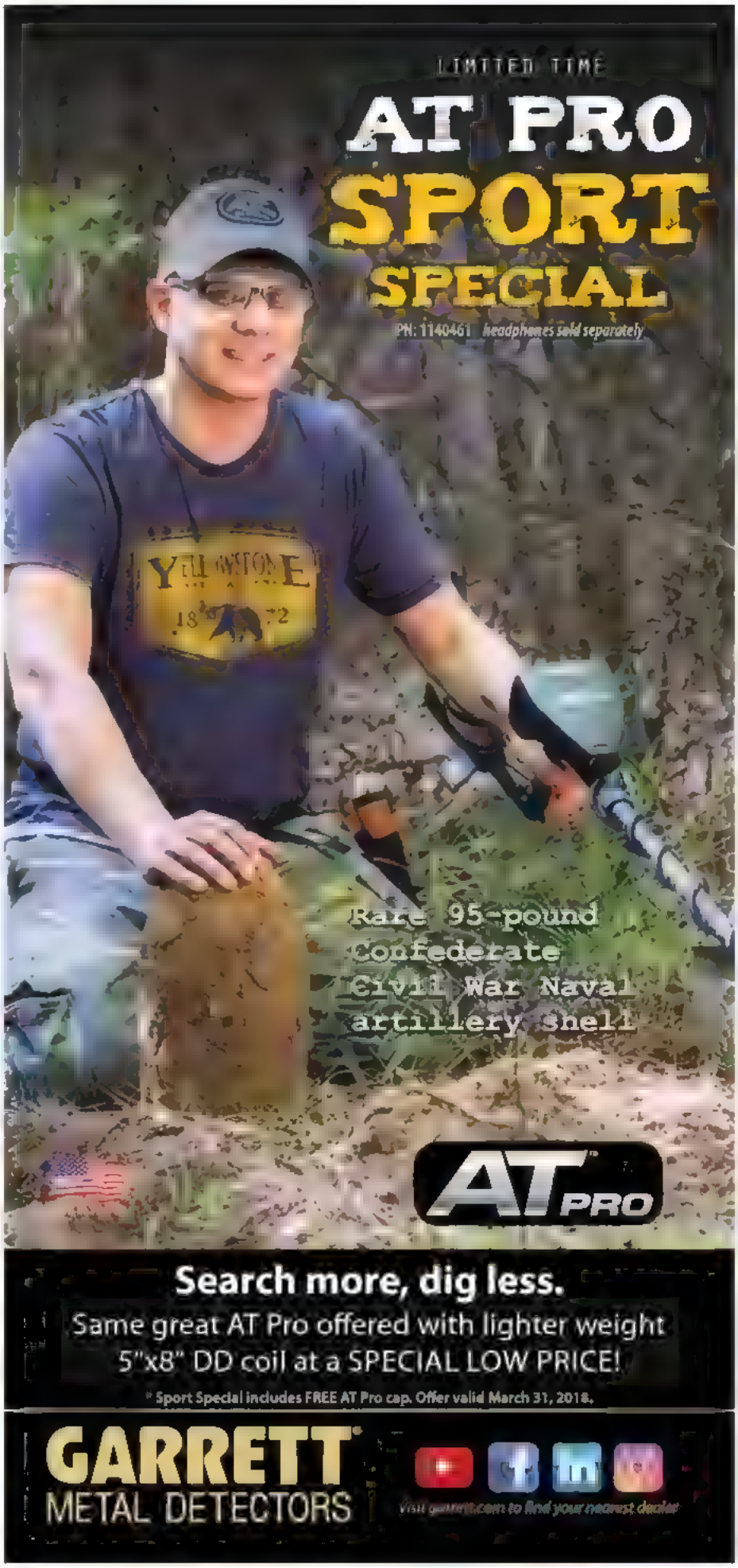
you'll catch the actor speedily blasting an hombre in the saloon shootout scene not with the Model 1873 Colt Single Action he carries in the rest of the movie but blazing away with a New Service DA model with the added appendage. A couple of other trail dust sagas that relied on the New Service DA wheelgun with the SA ejector housing added are the 1968 Western *5 Card Stud*, in which star Robert Mitchum rapidly fires his six-shooter, and the 1990 made-for-TV movie *El Diablo*, with Louis Gossett Jr. portraying a professional gunman.

These are just a couple of the illusions filmmakers use to give us the "movie magic" action scenes we love so much—all for the sake of entertainment. ★

Phil Spangenberger has written for *Guns & Ammo*, appears on the History Channel and other documentary networks, produces Wild West shows, is a Hollywood gun coach and character actor, and is *True West*'s Firearms Editor

Although *Ten-X Ammunition Inc.* has discontinued most of its extensive line of Old West and other hard-to-find ammo, the company still offers the two most popular lead bullet rounds used by Cowboy Action Shooters. The .38 Special and .45 "Long" Colt. Ten-X's .38 Special loads are available in either a 105-grain Truncated Flat Point loading that produces 593 feet per second (fps) or a 130-grain Round Nose Flat Point (RNFP) that moves out 578 fps. The .45 Long Colt loads are offered in a 200-grain (585 fps) or a 250-grain RNFP (695 fps) round. For competition or just plain fun shooting, give Ten-X ammunition a try. I'm sure you'll like it.

TenXAmmo.com



Wait for the Sensational Event—The Wild Horse Race

Stay, Cowboy!

PRESCOTT FRONTIER DAYS

DAILY PROGRAM

Friday, July 2, 1920

MORNING

Entries in World's Championship Bronco Riding Contest Bareback Bronco Riding Bulldogging and Calf Tying Contests Close at Twelve O'clock Today. All contestants must be Enter[illegible] 2 o'clock p.m. when entries positively close

$3000.00 WORLD'S CHAMPIONSHIP $3000.00
BEST BRONCO CONTEST

Total Purse $3000.00 First Prize $1440.00 Second Prize $750.00 Third Prize $390.00 Fourth Prize $250.00 Fifth Prize $160.00 Sixth Prize, [illegible]

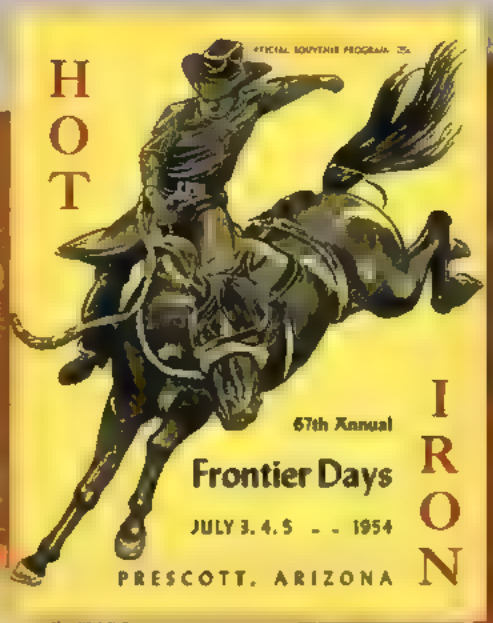
MORNING

$1400.00 WORLD'S CHAMPIONSHIP $1400.00
CALF TYING CONTEST

Total Purse $1400.00 First Prize $560.00 Second Prize $280 Third Prize $200.00 Fourth Prize $100.00 Fifth Prize $70.00 Sixth Prize, $30.00

Morning

Entries in World's Championship Bronco Riding Contest by famous Cowboy band from Kettle



film such a classic Western.

BY HENRY C. PARKE

Cowboy Pens Best Rodeo Movie Ever Made

Jeb Rosebrook's highly personal memoir of the writing and producing of the Sam Peckinpah and Steve McQueen movie *Junior Bonner* recounts the special relationship between the historic Arizona city and its residents in the summer of 1971.

Steve McQueen, the highest paid movie star in the world in 1971, embraced his title role as the aging rodeo star in *Junior Bonner*.

ALL PHOTOS COURTESY ROSEBROOK FAMILY COLLECTION UNLESS OTHERWISE NOTED

Prescott, Arizona, has been a center of Cowboy Culture since 1888, when civic-minded merchants first posted cash prizes for a cowboy tournament, giving birth to Prescott Frontier Days – The World's Oldest Rodeo. The celebration predates the familiar use of the word "rodeo," Spanish for "to roundup." It was not applied to cowboy contests until 1916 and not in Prescott until 1924.

Prescott's links to Hollywood can be traced to 1909, when a rodeo cowboy and movie bit-player named Tom Mix first entered the rodeo, returning in 1913, by then an international movie star, to win first prize in steer-riding and bulldogging. He settled in Prescott, as Selig-Polyscope Company Producer Col. Selig bought him the Diamond S Ranch as both home and studio, where over the next year and a half he made a Western a week—about 75 movies in all.

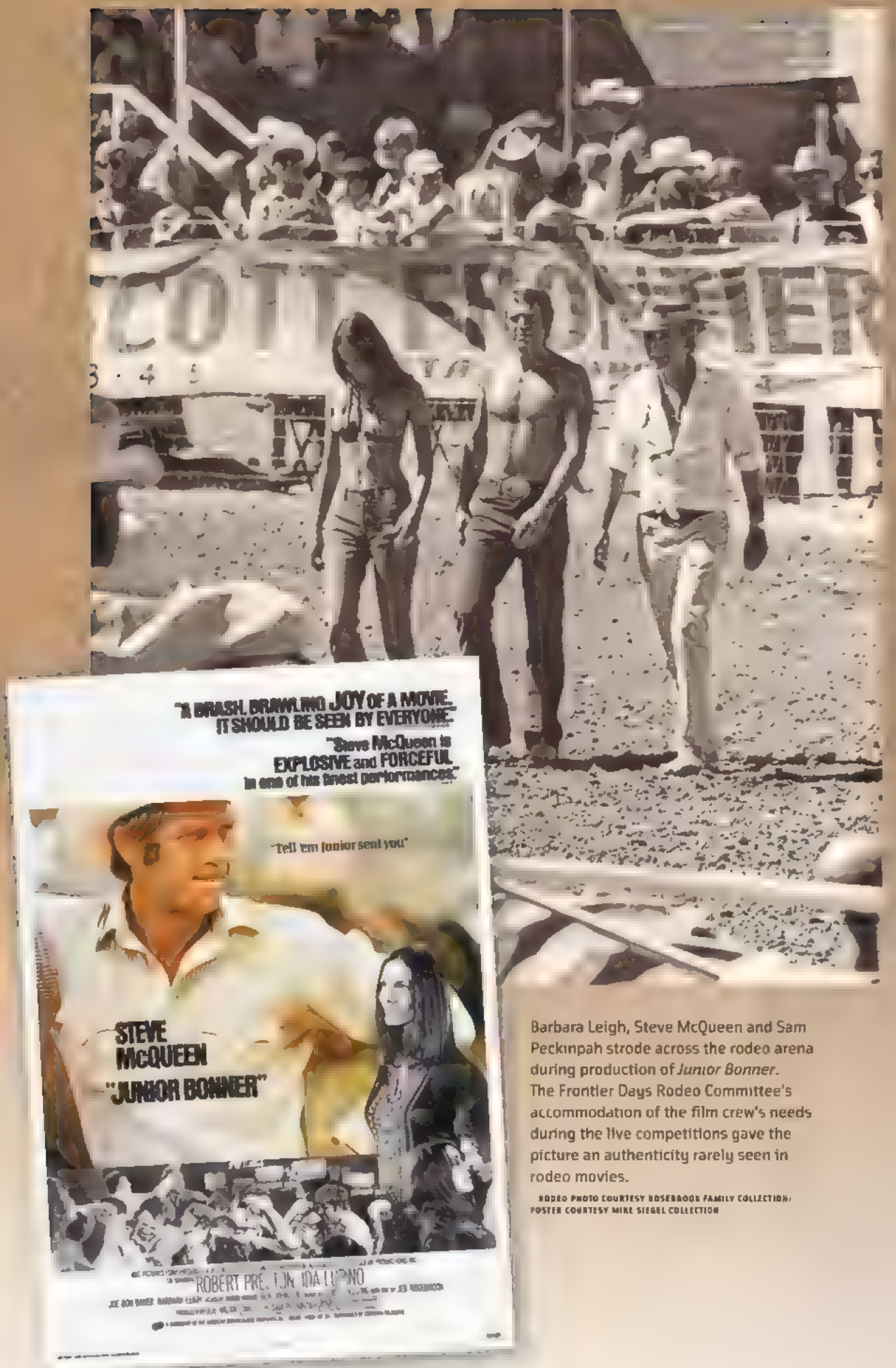
Prescott lapsed into cinematic slumber until 1940, when the town began hosting a number of B-Western productions, variously starring Tex Ritter, Col. Tim McCoy, Buck Jones and Tom Keene. She dozed again until 1969, when her beauty proved an effective backdrop for angst and rebellion, beginning with *Billy Jack* and later *Bless the Beasts and Children*, both released in 1971. While other notable movies have since been shot in Prescott, including 1978's *Comes a Horseman*, and a couple starring Sam Elliot, there is only one film whose outdoor screening has become a tradition of Prescott Frontier Days, and that is perhaps the greatest of rodeo films, 1972's *Junior Bonner*, which not only was set there and shot there, but tells a story that was born there.

It's the story of bullrider Junior Bonner (Steve McQueen), who has come home for the rodeo, swings by the house of his father, Ace Bonner (Robert Preston), to find him gone. The property is being bulldozed for a housing development being built by his brother, Curly Bonner (Joe Don Baker). Director Sam Peckinpah was only six pages into Jeb Rosebrook's script when he decided to make the film. Sam's own mother was selling off his father's ranch for development, and the story hit close to home.

When Rosebrook first met his film's soon-to-be-star Steve McQueen, he listened mesmerized as the coolest man and highest-paid actor in Hollywood told him and producer Joe Wizan his many ideas about the script. Finally, indicating Rosebrook, McQueen asked Wizan, "Doesn't he take notes?"

Wizan shook his head with confidence. "Jeb always remembers."

Fortunately, Wizan spoke the truth, because *Junior Bonner: The Making of a Classic with Steve McQueen and Sam Peckinpah in the Summer of 1971*, is a book that no one but Rosebrook could have written. While there have been many fine "The Making of..." movie books, most are products of reverse engineering, with the author trying to trace the making of a classic years after the fact, generally relying on ancient press releases, the often self-serving memories of participants and guesswork. With *Bonner*, Rosebrook, writing with his son Stuart Rosebrook, was there not only from the story's conception, but he lived the childhood that created memories that triggered *Bonner*, a movie considered among the best work of Peckinpah and McQueen.


"A BRASH, BRAWLING JOY OF A MOVIE. IT SHOULD BE SEEN BY EVERYONE."
"Steve McQueen is EXPLOSIVE and FORCEFUL in one of his finest performances."
"Tell 'em Junior sent you"
STEVE McQUEEN
"JUNIOR BONNER"

Barbara Leigh, Steve McQueen and Sam Peckinpah strode across the rodeo arena during production of *Junior Bonner*. The Frontier Days Rodeo Committee's accommodation of the film crew's needs during the live competitions gave the picture an authenticity rarely seen in rodeo movies.

RODEO PHOTO COURTESY ROSEBROOK FAMILY COLLECTION; POSTER COURTESY MIKE SIEGEL COLLECTION

No Bull

Jeb Rosebrook tapped his roots to forge rodeo cowboy Junior Bonner.

BY STUART ROSEBROOK

"I need it Buck. It's my hometown." —Jeb Rosebrook, *Junior Bonner*

McQueen always tried to push his stunt work to the edge of his ability for realism in his films. He did ride out of the chute for the saddle-bronc sequence, but let a stunt man finish the ride and get bucked off. Just before McQueen rode out of the chute on the bronc, he mistakenly goosed the stunt horse with his spurs, which resulted in an unscripted scene between the star and the horse that is included in the final cut, adding a true moment of realism and spontaneity in the rodeo action

COURTESY MIKE SIEGEL COLLECTION

In the early 1970s, Hollywood filmmakers were leaving the studio back lots of Los Angeles with fresh screenplays in hand, actors under contract and movie crews in tow into America's urban landscapes, rural back country and the small towns of the heartland. They were seeking a realism that could not be recreated on a soundstage, the light, sounds and physicality of the locations, and most important, the real people and places that had inspired the screenwriter's words.

Over Labor Day weekend in September 1970, my father Jeb Rosebrook received a call from his agent Mike Wise. "Robert Redford wants a rodeo story. Do you have one?" Wise asked. Little did he know that my dad had just written a first draft of a story, "Bonner," about an aging rodeo star whose career, family and hometown are all on the line. His agent also didn't know that the highly personal story about my father's adopted hometown, written after a short visit back to Prescott for the rodeo and the Fourth of July, would change the fates of so many, so quickly—especially our family.

My father, who first came to Prescott as a 9-year-old boarding student to attend the nearby Orme School in early 1945, had not been to Prescott since 1955, and the changes he witnessed driving into the historic Yavapai County seat from Cordes Junction through Mayer, Humboldt, Dewey and Prescott Valley made a strong impression on him, especially the development of the wide-open spaces of the Fain Ranch.

The "Bonner" story and the *Junior Bonner* screenplay that developed under the tutelage of producer Joe Wizan reflected my father's love of Prescott and Yavapai County, its history, culture and people. A novelist before turning to screenwriting, he imbued his scripts with rich detail, lean, warm dialogue and history. Always history. And his words inspired Wizan to take the script to actor Steve McQueen and director Sam Peckinpah, both of whom signed up to participate in the production almost immediately And they all wanted to make the movie in Prescott and Yavapai County. The reasons were many and personal why McQueen and Peckinpah wanted to leave the confining nature of film production in Hollywood, but most important, they wanted to produce the film on location in Arizona in the real-time of Prescott's Frontier Days Parade and the World's Oldest Rodeo. And in the summer of 1971, Peckinpah, McQueen and Rosebrook—disparate individuals united in purpose on location by producer Wizan—came to Prescott and left with a piece of history on film.

Junior Bonner was not the only rodeo picture of 1972 (Redford's call for a rodeo story was definitely influential across Hollywood), but it can be argued that it is the greatest rodeo movie ever made in Arizona, about Arizona and Arizonans. Underneath—like the film—it is a deeply personal homage to family, historic Prescott and the small towns and ranchlands of Yavapai County. One reason the film was successful—and remains such a snapshot in time and history—was its location manager, the local Arizona Film Commission representative, president of the Fair Association and the Prescott Jaycees Rodeo Chairman, William Pierce. The local businessman was well-connected, friend to all and was not intimidated by Peckinpah or overly in awe of McQueen (he drove the star around on his motorcycle to get to locations during the parade sequence). Pierce recognized the locations my dad wrote about in the script and he was able to open all the doors to secure all the film's locations. Pierce's contribution to making the film a reality were so appreciated by the production company that the film ends with a heartfelt message of special thanks to Pierce.

Through my father's words from the screenplay and in *excerpts* from his memoir, *Junior Bonner: The Making of a Classic with Steve McQueen and Sam Peckinpah in the Summer of 1971*, he takes the reader on a journey that honors Prescott and Yavapai County's Old West heritage, past and present. And as my father told a *Daily Courier* reporter in 2008, "I wrote this movie for Prescott."

The crowds gathered along the streets of Prescott (left) in 1971 to view the Frontier Days Fourth of July Parade had no idea that they would be part of history and a cast of thousands as *Junior Bonner* was filmed in real time.

COURTESY MIKE SIEGEL COLLECTION

The Courthouse Plaza, Downtown Prescott and the Frontier Days Parade

In *Junior Bonner*, the Yavapai County Courthouse Plaza and downtown Prescott are featured extensively throughout the script and film. Prescott was founded in 1864 as the Territorial Capital of Arizona, and the World's Oldest Rodeo debuted on July 4, 1888, as did the parade. During the production of *Junior Bonner*, location manager and rodeo chairman Bill Pierce had the enormous responsibility of coordinating with the film company the filming of the Frontier Days Parade live as it happened, with numerous cameras on the rooftops of businesses on Montezuma, Gurley, Cortez and Goodwin streets. Pierce remembers all the building owners were cooperative, but the film crew "had to use generators as a lot of upper floors [of the historic buildings on the Plaza] were vacant."

Fourth of July parades, as we all know, are very much a part of our national pride and fabric. Prescott and its iconic, historic town plaza are sewn into that fabric. As five cameras rolled, bands marched and played, clowns and Shriners paraded, the legendary Bill Williams Mountain Men rode horseback, Grand Marshall Casey Tibbs doffed his hat (showing no effects of his horse fall), and more bands played. There were the Orme campers, and young campers from nearby Friendly Pines Camp in a horse-driven stagecoach and, sure, enough, there came Curly Bonner's real estate Reata Rancheros float, with hot pants "Dudettes" riding in back, watched over by Curly's wife, Ruth (Mary Murphy), and Joe Don offering the crowd the gifts of hard candy.

The Palace Bar and Whiskey Row

The Palace Bar, known today as the Palace Restaurant and Saloon, has been a central gathering place on Montezuma Street, aka Whiskey Row, across from the Yavapai County Courthouse and Plaza since it first opened as the Cabinet Saloon in 1874

In *Junior Bonner*, the Palace Bar, had center stage. Director Sam Peckinpah made one of the upstairs rooms his office and bedroom (he also had a house rented for him and his family in town) and the Palace Bar became a centerpiece of the film's locations in Prescott, most notably the rodeo dance, barroom brawl and love scenes between Steve McQueen and Barbara Leigh, and Robert Preston and Ida Lupino. According to location manager Bill Pierce, the film company was so grateful to Palace owner Shell (Sheldon) Dunbar that "after the movie was done the production company had McQueen's Cadillac restored and gave it to him in appreciation of all his hospitality during filming and after hours."

The production meeting. Jim Pratt needed a break in the budget. It would be extremely expensive to film the day rodeo, and bullriding-at-night rodeo, ...

Two changes: we simply have our rodeo announcer tell the crowd they will take a break, similar to halftime in football, go down to the Palace, where we will have the truly

With a notorious heritage as a gambler's den and cowboy watering hole, Prescott's Palace Bar, the oldest operating saloon in Arizona, was a featured location in Rosebrook's *Junior Bonner*

In addition to an open bar, Peckinpah's dance and bar fight sequences in the Palace Bar were primed with the live music of the Palace's house band, led by Bob Cox with Rod Hart (credited songwriter and vocalist of "Rodeo Man" and "Arizona Morning"). The dance and fight scenes included Peckinpah (in a cameo), cast members, crew members (including screenwriter Rosebrook, whose tennis shoes and white pants can be seen sticking out from the bandstand) and local extras.

all-hell-breaking-loose fight, then return to the rodeo for the final afternoon events, the last of which is Junior and Sunshine.

I wonder how rodeo purists will handle such a move. In my mind, there had never been a professional rodeo where the audience took a break, went off to drink and dance, then return to the remainder of the rodeo—all in one afternoon!

Bottom line: to stay on budget, this is the way it will be done.

The Fairgrounds, the Homestead, a Bull and the Rodeo

While the World's Oldest Rodeo had its first competition in Prescott in 1888, the Yavapai County Fairgrounds featured in *Junior Bonner* was not built until the Works Progress Administration and the Civilian Conservation Corps funded and built it in the 1930s. Luckily for the production team, the location manager, Bill Pierce, was also the Prescott Jaycees rodeo chairman and the local Arizona Film Commission representative. The film crew had access to the arena throughout the rodeo and when the horses were not running at Prescott Downs.

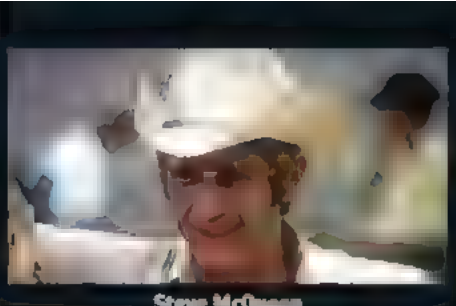
In my original screenplay, working with Joe Wizan, the initial scene did not introduce Junior but his father, Ace, and his dog, Dougal, as bulldozers move in to demolish the old Bonner homestead.

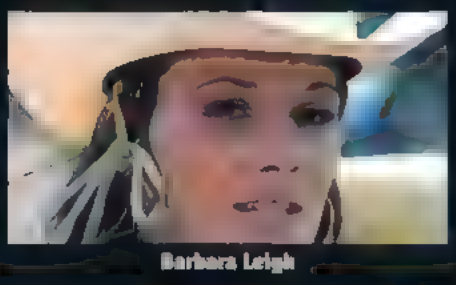
For Sam, this action, the destruction of the family homestead, could come later. He wanted the action of man-against-animal to open the film, as Junior attempts the eight-second ride on a bull named Sunshine. Junior does not make the eight seconds. He is thrown off, nearly trampled, and badly hurt. Dramatically, this played into Junior's need to face the challenge of riding Sunshine again, and, importantly, to do it in front of his hometown folks. …

So now an angry, if not terrifying, Brahma bull will open Junior Bonner.

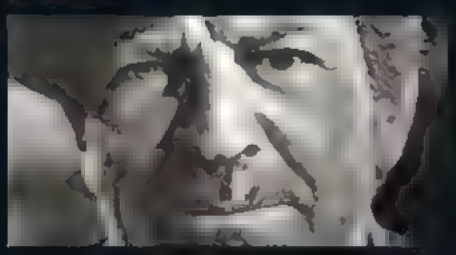
The Train Station

The Santa Fe, Phoenix and Prescott Railway began operating between Ash Fork and Prescott in 1893. When my father first came to Arizona with his mother Jean in February 1945 they arrived on the Super Chief and were met in Ash Fork by Charles H. Orme Sr. The scene at Prescott's train station, between father and son, Ace and Junior, Robert Preston and Steve McQueen, is considered one of the finest moments—and most personal—for all involved

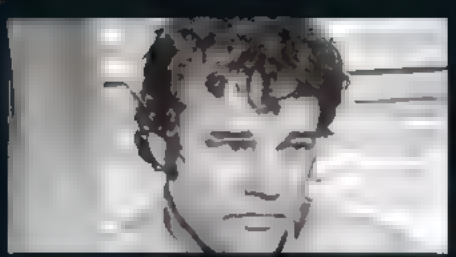

Steve McQueen

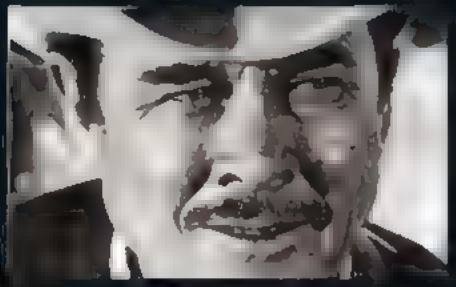

Barbara Leigh

Sam Peckinpah


Robert Preston

Ida Lupino


Joe Don Baker


Ben Johnson

Beginning in 1883, the Santa Fe, Phoenix and Prescott Railway connected the Yavapai County Seat of Prescott to the nation and the world. Screenwriter Jeb Rosebrook's nostalgia about his travels to and from the station in the 1940s and 1950s led him to feature it in his *Junior Bonner* screenplay.

COURTESY NARA, CA. 1910

Somehow that scene arrived in my mind: the Prescott train depot. I knew Prescott's Santa Fe, Prescott & Phoenix Railway depot from my many years attending Orme School in the late 1940s. I would be driven to Prescott to board the Santa Fe Railway's "Peavine" passenger train service that operated from Phoenix's Union Station to Ash Fork, where I would connect with the cross-country Santa Fe passenger train back home to New York or Virginia, depending on whether it was winter or summer. The depot scene will take place after the annual rodeo parade in which Junior and Ace have ridden and participated. Being turned down by Curly, Ace, thinking that Junior is far more successful in rodeo these days than he is, seeks him out to partner with him and bankroll his dream of Australia. The result: Ace learns that Junior is broke. No way can Junior pay his dad's way to the Down Under country. Not even a down payment: "Broke, flatter than a tire," Junior says

Dramatically and emotionally, Junior and Ace prepare for the third act.

Yavapai County

Most of my father's school years from 1945 to 1953 were at the Orme School on the Quarter Circle V Bar Ranch, set along Ash Creek in the rolling grasslands and high mesa country 35 miles east of Prescott. His daily life was equally divided between school, sports and ranch chores. Nature and the high desert were ever present in his life and going to town meant 90 miles of dirt road to Phoenix. Saturday night dances in Mayer and Humboldt and town trips in the back of stake bed trucks to Prescott. In *Junior Bonner*, the film takes McQueen's character all over the county from Mayer to Prescott and Prescott to Jerome on Highways 69, 89 and 89A, highways that always led my father—and his character Junior—home.

The final day of filming arrived. August 17, 1971. The day was overcast, humid with an ominous thunderstorm forming over the seven thousand feet of Mingus Mountain to the east. This was to be part of the opening of the film with Junior driving into Prescott, and the impending thunderstorm making its presence felt. We were to drive on Highway 89A eastward toward the once-populated copper mining town of Jerome, now a semi-tourist ghost town curiosity, literally perched on the side of Mingus, with the reputation of sliding so many inches a year. Historically, according to Arizona Place Names, *copper was discovered there by the Spanish as early as 1582. At the height of its copper mining boom, Jerome had been home to a population of 15,000. ...*

We filmed. Thunder and lightning and rain arrived. Steve raised the top of the old Cadillac convertible. This will become a part of the opening credits. .

The sun came out. The entire crew ended up in a Jerome saloon. I stood beside Steve at the bar. Like many movie stars, he had no cash on him, despite those six-figure checks Bill Pierce told me about, and he needed a beer. I paid. Small talk. We drank together. .

Tomorrow we were all leaving Prescott.

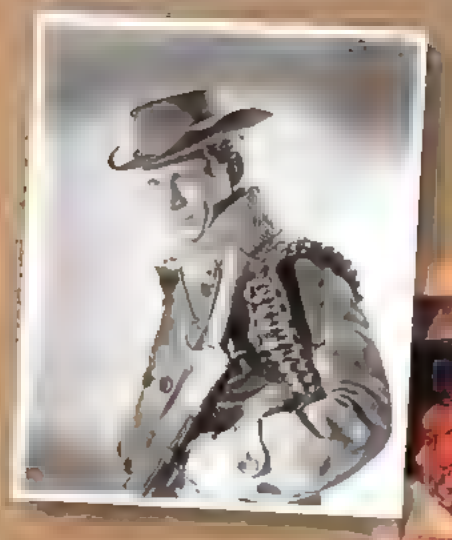
The emotional scene with Robert Preston and Steve McQueen is held dear by many who commiserate with the father-son relationship between Ace and Junior. The scene was very personal for screenwriter Rosebrook, as it was for Sam and Steve, who even shed a tear during the action, a moment of vulnerability rarely shown by McQueen on screen.

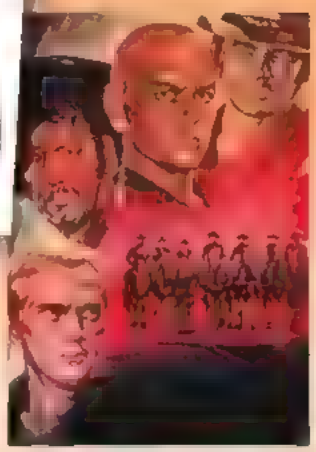
Author's Note: Jeb Rosebrook and *True West*'s senior editor **Stuart Rosebrook**, father and son, first started writing together in the late 1980s when Stuart worked for his father's production company, Falrose, and his partner, Joe Byrne. They were still writing together until his dad's passing last year.

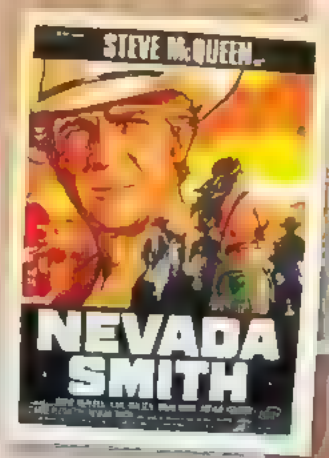
Steve McQueen: The King of Western Cool

When Steve McQueen signed on to star in *Junior Bonner* in 1971, he was the highest-paid movie star in the world—a position he rocketed to in a very short time considering the competition and era of filmmaking. McQueen's first role in a Western was as supporting actor in *Goodyear Playhouse*'s 1955 episode "The Chivington Raid", but it was not until a lucky break as a guest star on an episode of Robert Culp's CBS series *Trackdown* in the spring of 1958 that his career took off. Soon, McQueen was starring himself on CBS as Josh Randall—in the spin-off series *Wanted: Dead or Alive*—and his career as the king of Western cool was launched. When McQueen died prematurely at the age of 50 in 1980, the star of *Junior Bonner* (ABC, 1972) left a limited, but succinct legacy of classic and modern Western films and television that defined and redefined the genre in McQueen's inimitable style of cool.

—Stuart Rosebrook







Goodyear Playhouse, "The Chivington Raid" (NBC, 1955)

Tales of Wells Fargo, "Bill Longley" (NBC, 1958)

Trackdown, "The Brothers" and "The Bounty Hunter" (CBS, 1958)

Wanted: Dead or Alive (94 episodes, CBS, 1958-1961)

The Magnificent Seven (United Artists, 1960)

Nevada Smith (Paramount Pictures, 1966)

Junior Bonner (ABC, 1972)

The Getaway (National General Pictures, 1972)

Tom Horn (Warner Bros., 1980)

The Hunter (Paramount Pictures, 1980)

Remembering Jeb Rosebrook

BY STUART ROSEBROOK

On August 31, 2018, my father Jeb Rosebrook—author, screenwriter and long-time contributor and friend to *True West*—died at home in Scottsdale with his family around him from complications of congestive heart disease. He was 83. He had not been sick for very long—going into the hospital in May with a heart attack—just a week after we had held our first book signing for his memoir. It was the culmination of our goal to write together, share a byline on a book—a very special book that celebrates family—just like his screenplay and the film.

We had collaborated on many projects in the past, but the most significant we had ever attempted was the publishing of his memoir. I never could understand completely my dad's resistance to writing his memoirs, but memoir was not his genre choice to write. He much preferred—like many authors—to let his characters' words and action speak and act for him. But, when he did agree at 81 that he should write his memoir, he in fact did so because he had just finished *Forever More*, the second of a planned trilogy of fiction—and he believed he had the time to take a break between novels and write a highly personal and reflective autobiographical reminiscence of his life as a writer and the creative turning point in his career—the writing and production of his original screenplay *Junior Bonner*. He said many times during his last few weeks, "I'm sure glad we finished the book."

Junior Bonner screenwriter Jeb Rosebrook enjoyed a special moment on the set during the first week of production of his debut film credit in Prescott, Arizona, in June 1971.

PHOTO BY ALLAN D. HILTON, COURTESY ROSEBROOK FAMILY COLLECTION

A final interview reveals personal insights into the late award-winning screenwriter-author's Hollywood career, his memoir and the making of his original screenplay into a classic film.

By Henry C. Parke

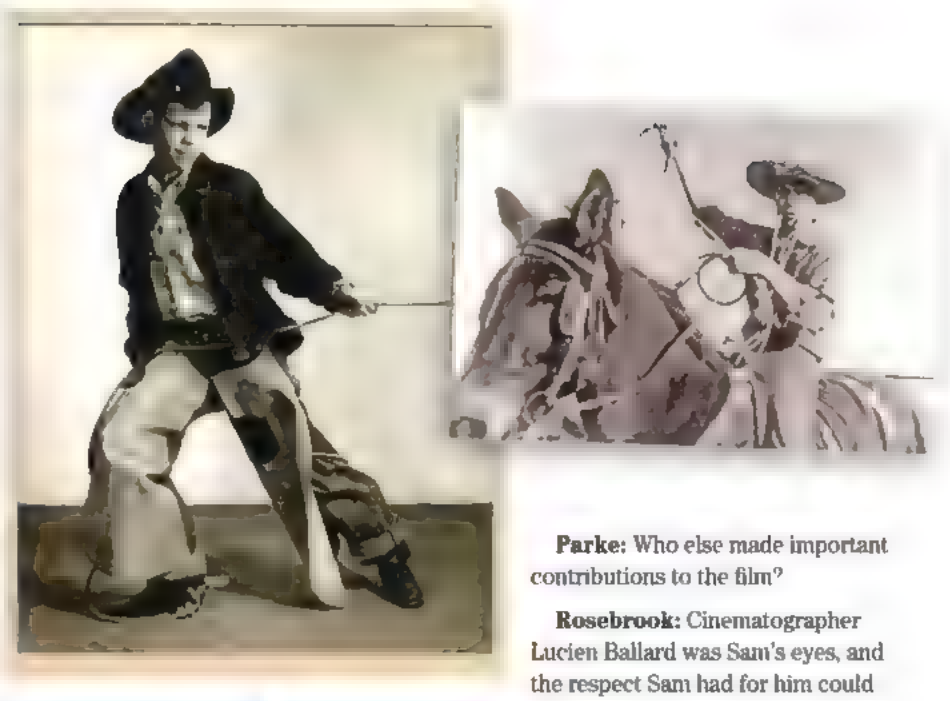
Along with the passing this year of Western film and TV legends Clint Walker and Burt Reynolds, the loss of another great talent was felt deeply in the *True West* family, that of writer Jeb Rosebrook. While his literary successes included plays and novels, and he worked in many genres, he was best known as a screenwriter of Westerns, and his masterwork was *Junior Bonner*. Many consider the film to be the best work of both director Sam Peckinpah and star Steve McQueen. It was McQueen's personal favorite among his films. Both a rodeo film and a family drama, it tells the story of aging rodeo star Junior Bonner (McQueen) returning home for the Prescott Rodeo to find that his brother Curly (Joe Don Baker) has bought the family ranch from their profligate ex-rodeo-star dad Ace (Robert Preston), put their mom (Ida Lupino) to work selling antiques, and is turning the family land into a mobile home development. Rosebrook had just published the book *Junior Bonner: The Making of a Classic with McQueen and Peckinpah in the Summer of 1971*, which he wrote with his son, Stuart Rosebrook, senior editor of *True West*. We were very fortunate to have the opportunity to interview Rosebrook about the film.

Henry C. Parke: How close was the finished film to your original script and what inspired you to write *Junior Bonner*?

Jeb Rosebrook: *Junior Bonner* is very, very close to my expectations. The creativity and collaboration with Sam brought it full circle. Junior and Ace, Ace and Mom, Curly selling senior living mobile homes, Mom and the antiques, the changing of Yavapai County from ranching to housing subdivisions, this is the result of my time spent with Sam right from the start. He went through every line of dialogue, beginning to end with me. The past is the past, but my love of the land never left me. I grew up on the Orme Ranch with the Orme family in Yavapai County from the age of 9. The ranch was a major influence on me. The changes on the landscape from ranching to housing developments was dramatic to see after so many years away from the Prescott area."

Parke: How does a writer go directly from a single TV credit to writing a movie for the highest paid, and coolest, star in film, Steve McQueen?

Rosebrook: The path involved a few projects that never got filmed. Actually, I had a shared teleplay credit on *The Virginian* ("The Bugler"). From there I wrote for the Mirisch



New York born Jeb Rosebrook attended The Orme School east of Prescott as a boarding student beginning in 1945, and quickly became a regular hand at all the daily chores required of a cowboy on an Arizona cattle ranch.

Brothers at United Artists my story *"Keeper,"* about an American Indian from Appalachia in Chicago. It did not work out. Then I was inspired to adapt and update a story from my novel, *Saturday*, to a contemporary Western, *Ward Craft*, which was my first original screenplay. My agent at CMA gave it to James Coburn, who optioned it. The picture was not made but it put me inside the creative walls of CMA, eventually leading to *Junior Bonner*.

Right from the beginning, producer Joe Wizan wanted it for Steve. I began with meeting Steve at his home, with Wizan, and ended up buying him a beer in Jerome, Arizona, at the end of the film. We were not alone, but in a way we were. There's no denying Peckinpah's brilliance as a filmmaker, but he enjoyed giving manhood tests, and had no qualms about firing people who displeased him. Sam had a habit of what we called putting people "in the barrel." During the fight sequence he called me over in front of the entire cast and crew accusing me of not giving script changes to script supervisor Johnny Franco. Over and over he repeated the accusations and just as often I denied it. He knew damn well I turned in the changes. We soon went back to work. I was not put on the bus as an example of his firing. And we moved on. Was he jealous of my relationship with the cast and crew? Was I at times his dilemma? Could be. But like the wild cow milking [in which Peckinpah unexpectedly put Rosebrook on camera, taking part in a rodeo event he hadn't done since he was a boy], I could prove to him and the cast and crew who I was.

In 1951–'52, Jeb Rosebrook (far left) was a junior at The Orme School. He was on the school's first football, basketball and rodeo teams, equally comfortable playing five-on-five against the rival Mayer Wildcats as he was team-roping for the Orme Roping and Rodeo Association.

COURTESY THE ROSEBROOK FAMILY COLLECTION

Parke: Who else made important contributions to the film?

Rosebrook: Cinematographer Lucien Ballard was Sam's eyes, and the respect Sam had for him could not have been overstated. Lucien was all class. As was composer Jerry Fielding. Sam could not have created the creative works he did without his genius. It was a treat for me to have worked with them both."

Parke: Why have you always maintained that *Junior* changed your life, but not necessarily the way we might guess?

Rosebrook: When *Junior* was a financial flop I was consigned to television. Because of my background in New York, I landed with director Fielder Cook on *Miracle on 34th Street* (1974). Later there were Writers Guild of America nominations for *Prince of Central Park* (1977), and for *The Waltons* episode "The Conflict."

Parke: Looking back on a career of over three decades, both as writer and producer, tell us about many of your collaborations and collaborators.

Rosebrook: Producers Stan Margulies and David Wolper, for *I Will Fight No More Forever* (Rosebrook shared an Emmy nomination for the screenplay of the 1975 Chief Joseph biography). Polishing screenplays for Larry McMurtry and Pat Conroy on 1990's *Montana*, with no credit. And I had a chance to meet and collaborate, without ego, with director Dick Lowry and Kenny Rogers on two *Gambler* movies, Jane Alexander on *Miracle on 34th Street* and Ruth Gordon on *Prince of Central Park*. And a great creative collaboration with my partner, producer-writer Joe Byrne and our characters in *A Hobo's Christmas* (1987).

With credits as varied as *Junior Bonner*, numerous *The Waltons* episodes, the Wright Brothers' biography, *The Winds of Kitty Hawk*, and science fiction favorites like Disney's *The Black Hole*, Rosebrook's cinematic legacy will entertain and enlighten for generations to come.

Henry C. Parke is a screenwriter based in Los Angeles, California, who blogs about Western movies, TV, radio and print news: HenrysWesternRoundup.Blogspot.com.

BY LYNDA A. SÁNCHEZ

The Final Nail in the Apache Kid's Coffin

EVIDENCE POINTS TO DEMISE OF RENEGADE WANTED ON BOTH SIDES OF THE BORDER.

APACHE KID

While scouting for the U.S. Cavalry during the 1880s, he was known as the Apache Kid. His people called him Haskaybaynaayntayl.

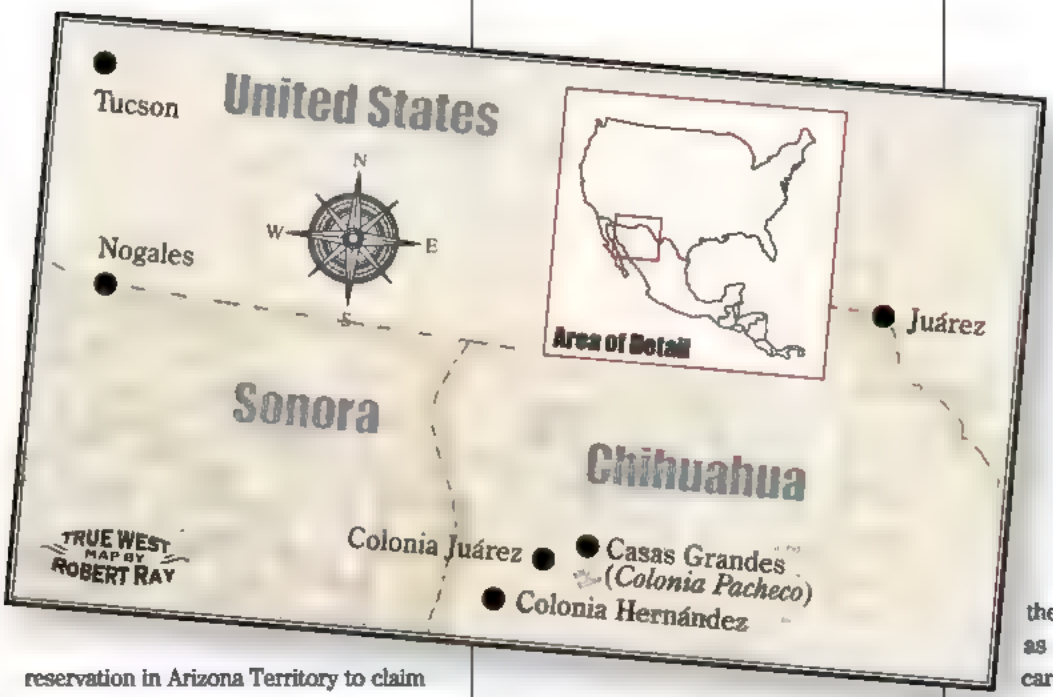
Everyone in the posse took notice of a pair of binoculars taken from the Apache's body. The Apache Kid always carried them from the time he was a scout, and no other Sierra Madre Apache had been found with them. Only a few leaders, including Geronimo, had access to field glasses. The year was not 1886, however, and the surrender was long past. It was November 11, 1900, and yet another encounter with renegade Apaches, by Mormon settlers, had played out with bad luck for those who rode with El Chivito's band.

The Apache Kid Identified

The *New York Times* reported the Apache Kid's demise on November 23: "President Joseph F. Smith of the Mormon Church, who has arrived here accompanied by A.O. Woodruff and other church elders after a tour among the colonies in Mexico, reports the killing of the notorious Apache Kid in the recent Indian raid in Colonia Pacheco." Posse members agreed that the fallen leader was the Apache Kid. The Cluff brothers, Mormon President Anthony Ivins and church elder Orson Pratt Brown had either seen the Apache Kid at San Carlos or had viewed wanted posters of him. President Ivins had plans to claim the reward. Brown captured the scene on film, writing, "I had taken my camera with me, and I took a photograph of the Indian Chief. He had been shot through the nipple and the bullet came out on his back left side. .." Yet no bounty was ever collected. No photos were ever found. Without proof, the death of the Apache Kid appeared to be an impossible dream, despite the posse's visits to the San Carlos Apache

The Apache Kid shown with his gang in 1881. The Kid is second from right, standing.

ALL IMAGES TRUE WEST ARCHIVES UNLESS OTHERWISE NOTED



reservation in Arizona Territory to claim their reward. Nevertheless, the men believed they had gotten their man—the Apache who murdered members of the Thompson family in 1892 and rode rough shod for years over settlers in the rugged Sierra Madre Mountains and along the restless U.S.-Mexico borderlands.

Unintended Consequences

Journals and letters compiled by the men who participated in what they considered the final death throes of one of the Southwest's most destructive and hated outlaws were amazingly detailed.

"...we have made preparations to go in the morning to dispose of the dead and see if we can find any more [Apaches] alive ." wrote Woodruff, in November 1900. Based on a comparison of participants' accounts, here is how the event unfolded: The Apache Kid was often seen haunting rugged mountain trails along both sides of the U.S.-Mexico border after his 1889 escape from a wagon loaded with other Apaches on their way to Yuma prison in Arizona Territory. He reportedly had been killed at least 18 times over many years. Despite being accused of heinous crimes, the Apache Kid had the audacity to visit his family from time to time at the San Carlos reservation. After 1900, though, sightings of the Apache Kid were basically nonexistent. Yet not even the Apache Kid was gifted with the nine lives of a cat. He was flesh and blood. He cared about his family. He was incredibly brave and fiendishly clever. And he outsmarted just about everyone until that cold November day in 1900.

Despite the supposed end of the Apache Wars in 1886, times were hard in Colonia Pacheco, as in all the Mormon colonies of Sonora and Chihuahua in Mexico. Although known as a "loner," the Apache Kid learned he could work with other Apaches to steal more supplies to meet the band's needs.

While Mormon settlers were out in the fields or attending church meetings on November 11, the Apaches struck quickly, stealing hundreds of pounds of potatoes and corn, livestock, blankets and other household items.

Winter was coming soon, and that food belonged to Mormon families. Enough was enough

Ranchers Martin Harris and Thomas Allen were at first unsure of the bandits' identities. The thieves might have also been dangerous renegade Mexicans from Dos Cabezas mines, who, like the Apaches, also raided Mormon colonies and isolated ranches. They would follow the thieves and then make their report to church elders. Anger simmering, the two men threw caution to the wind and rode after the bandits, running into a buzz-saw of unintended consequences.

They spotted the Apaches breaking camp. At least nine were well-armed, led by a warrior dressed in buckskin, a feathered war cap adorned with silver beads and trophies around his wrist and neck.

The leader, carrying field glasses and a rifle, motioned for the others to head out. Harris and Allen barely had time to hide behind some rock outcroppings before the Apaches unexpectedly headed toward them. A woman in the lead shouted in alarm and tried to turn her horse around. Except for the warrior leader, the band scattered, as was Apache custom. The leader, carrying a child strapped to his back, responded to the woman's cry by grabbing for his rifle from the scabbard. It would not release. In desperation, he pulled again. Harris and Allen fired off enough shots to kill the woman and then turned their attention to the man who was furiously trying to detach the rifle. Too late...bullets hit him twice, and he fell from his horse. One of the bullets also killed the girl on his back. Harris later admitted how bothered he was that they had killed an innocent child. The stunned and lucky ranchers rode back to Pacheco and reported the altercation. The frontier-tough Mormon elders sent runners to other communities to warn them of raiders. Then both men took a posse to where the killings had taken place.

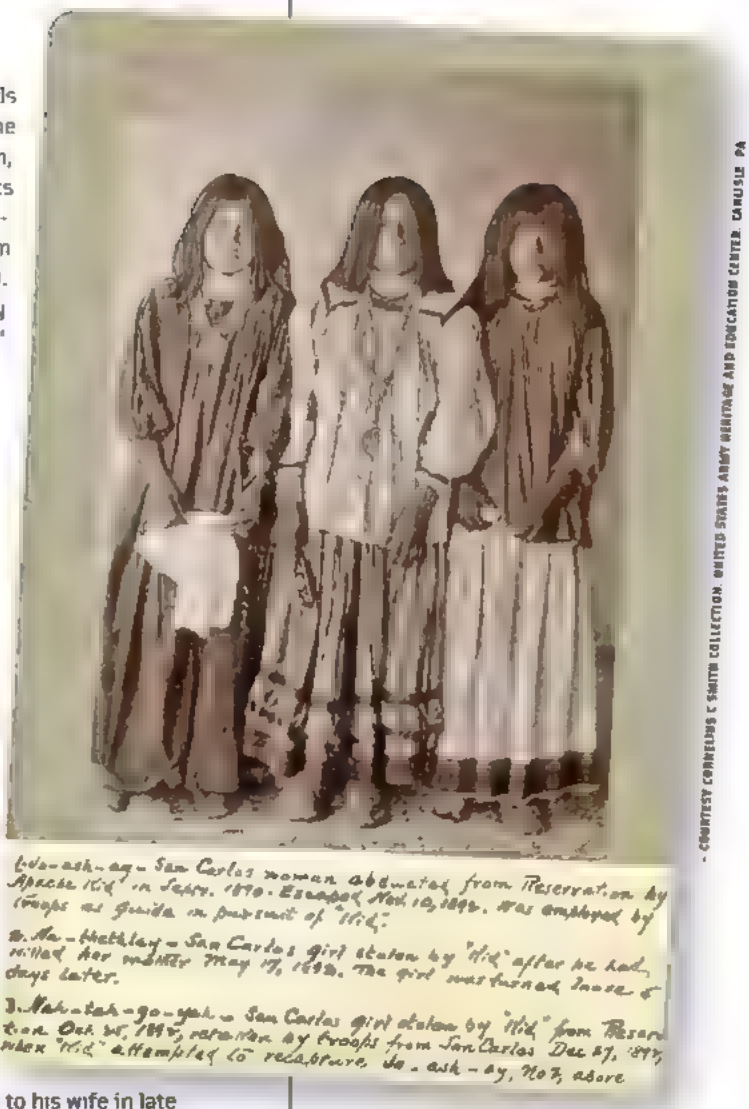
Was the Dead Man the Apache Kid?

"It happened to my lot to come onto the first two Indians lying together dead," Woodruff recorded in his journal. "I passed over them without saying anything and next found a full quiver with 60 well-made arrows in it and a fine bow also....

"After the ground for some distance around had been searched to be sure there were no live Apaches in the bush we took off the belts, pistols, moqisons [sic] and the Chiefs Cap, then found a good, deep crevice in the rocks....

"These Indians were all well clad in native attire, the...chief wore a belt filled with .45-70 shells, the squaw carried a knife, pistol and many trinkets. The little one had a knife in the belt. They were the most savage looking group I have ever seen.

"We followed the trail of those who escaped but did not find them nor their


I-vo-ash-ay - San Carlos woman abducted from Reservation by Apache Kid in Sept. 1890. Escaped Nov. 10, 1892. Was employed by troops as guide in pursuit of "Kid."
2. Na-thethley - San Carlos girl stolen by "Kid" after he had killed her mother May 17, 1892. The girl was turned loose 6 days later.
3. Nah-tah-go-yah - San Carlos girl stolen by "Kid" from Reservation Oct. 27, 1892, retaken by troops from San Carlos Dec 27, 1892 when "Kid" attempted to recapture. Ia-ash-ay, Not, above

Here is a rare photograph of three Apache girls who claimed to have been kidnapped by the Apache Kid. At the bottom of the photograph, someone has written notes describing specifics of the kidnappings. The first note states: "I-vo-ash-ay, a San Carlos woman abducted from Reservation by Apache Kid in September, 1890. Escaped November 10, 1892 Was employed by troops as guide in pursuit of 'Kid.'"

- COURTESY CORNELIUS C SMITH COLLECTION, UNITED STATES ARMY HERITAGE AND EDUCATION CENTER, CARLISLE PA

tracks. We returned to the Harris Ranch, had a dance and spent the night."

Another description by Anthony Ivins revealed a man who took great pride in his appearance, even as he was living a dangerous hit-and-run existence: "The man wore a skull cap made from heavy buckskin, with a strip under the chin, on each side of which were small horn like projections to which tufts of eagle feathers were attached. A silver crescent...with a piece of polished turquoise in the center, adorned the front, while at the sides and behind, were ornaments of polished stone and silver.

"Around his neck, attached to a string of beads were a small Catholic cross and a Free Mason's cross. The latter had contained an inscription but the letters had been obliterated.

"He wore a tight fitting, shirt, underneath which strapped to his body was a pair of French field-glasses. Belt, knife case, pouches and moccasins and other accouterments were all Indian made and showed excellent workmanship....."

Buried Twice

This macabre incident also included the posse burying the three Apaches twice, not to please the Mormon Elders, but to appease Mexican officials who wanted to make sure that no Mexicans had been killed by these gringos who lived among them. On November 22, the headlines declared, "Killed in Fight with Mormons. Apache Kid Meets His Death. A.O. Woodruff Present at His Burial."

The posse placed a blanket in a crevice, Woodruff recounted, and laid the body of the leader first. They placed the girl at his feet and the female over both of them. They

Woodruff wrote to his wife in late November about the chase, the killing of the Apache Kid and the final burial of the three Apaches.

Martin and Vena Harris-Martin is one of the two men who tracked the Apaches to the camp and is credited with killing the man and the girl. The background photos is on their ranch where the fight occurred.

RANCH PHOTO BY BERND BRAND/HARRIS' COURTESY WILLIAM S. BRYAN

then respectfully added a blanket over the three bodies and then piled rocks, 3 feet high, on top.

The posse then checked the countryside for additional sign of Apaches or supplies. They located one stolen horse and saddle. The remainder of the band had escaped into the depths of the Sierra Madre Mountains. Mexican officials from Casas Grandes met with the Mormons at the burial site. The Mexicans removed the rocks and the blankets, divulging that the reports were true. "Sí, son indios bábaros," one Mexican official said. ("Yes, they are savage Indians.") After the grisly review, more individuals from the colonias examined the bodies. They agreed that the one appearing to be the leader was the elusive Apache Kid. Several of the men had freighted to and from San Carlos and had seen the young man while he was a scout at San Carlos. Others had observed his picture on the many wanted posters.

President Ivins also identified the slain warrior as being the Apache Kid, and Woodruff noted in his diary that the two planned to report the affair to Capt. Nicholson at San Carlos.

The posse reburied the bodies. President Ivins later wrote about the killing of the Apache Kid: "He killed Mormons and by Mormons was killed." The Apaches undoubtedly viewed their dead leader as a brave combatant, fighting for the survival of his band in the only way he knew how.

Was the dead man the Apache Kid? The residents of the Sierra Madre Mountains who dealt with Apache raids for years believed so. ★

Lynda A. Sánchez wishes to thank genealogist William S. Bryan for his special assistance. Sánchez will publish a more detailed discussion of these never-before-published accounts in her manuscript on the *Lost Apaches*.

THE INVENTORY

The list of items the posse took from the Apaches is not the story of rag-tag Apache remnants known to haunt the Sierra Madre cordillera between Sonora and Chihuahua in Mexico. These broncos wore beautifully tanned buckskin, rode stolen horses and were well-armed. But fate had turned against them that winter.

The inventory items received by Mexican officials in Casas Grandes read like a mini-exhibit of Sierra Madre Apache artifacts. Whatever happened to them, no one knows. Officials perhaps kept them as souvenirs. An inventory item that jumps out at researchers are the "French" binoculars carried by the dead leader believed to be the Apache Kid. The Apache Kid was photographed with his famed field glasses.

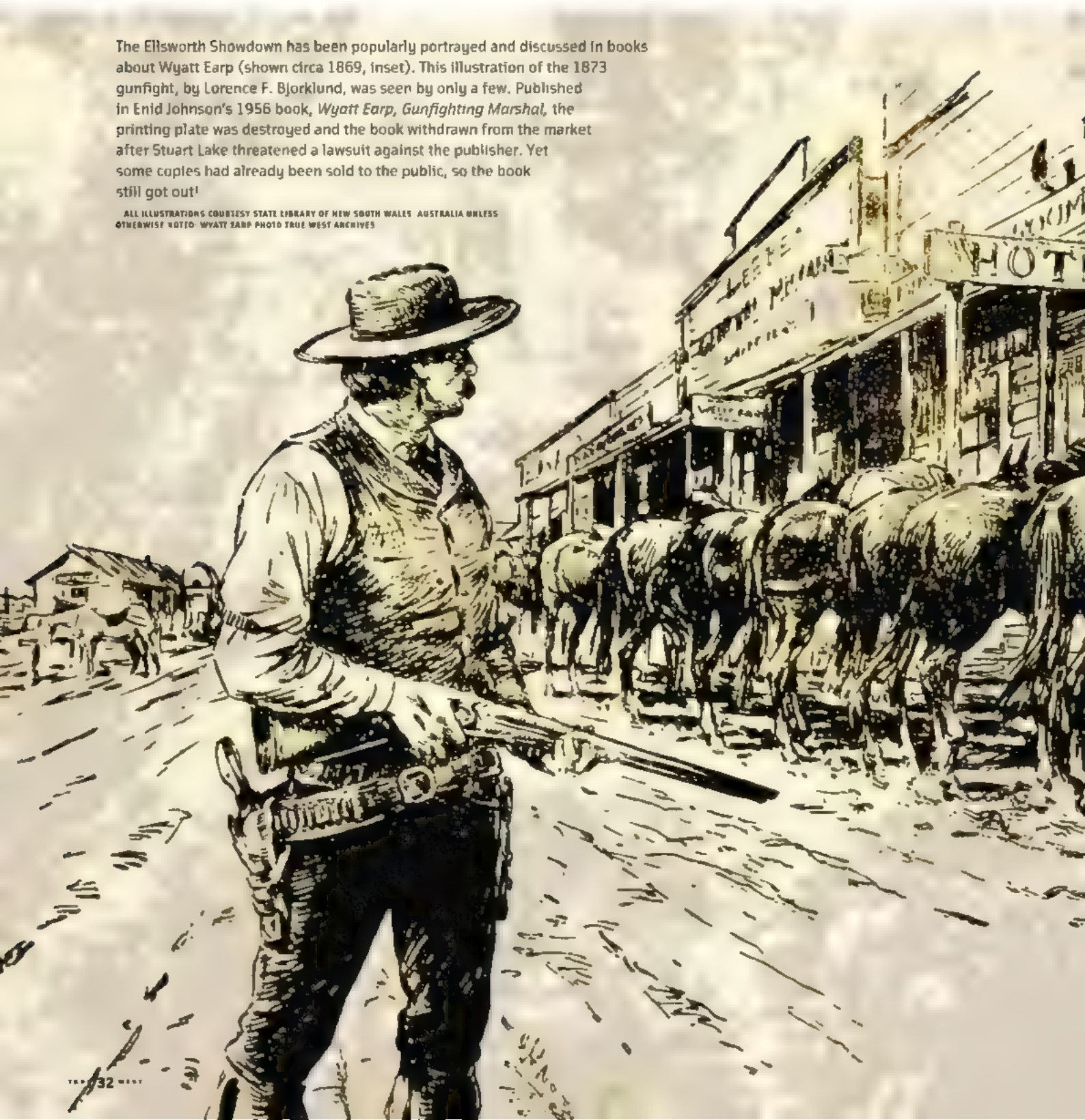
"...at some point in his scouting career Kid began carrying binoculars on a long shoulder strap," noted Phyllis de la Garza, in her biography of the Apache Kid. Here is the inventory list:

- **Binoculars**
- **Bow, quiver and 40-60**
- **Moccasins-well made**
- **Three knives**
- **Cartridge Belts with .45-70 ammo**
- **Rifle**
- **Colt Revolver with pearl handle**
- **Bracelets**
- **Medicine belt taken from the dead woman, with roots and herbs attached**
- **Saddle (found later on a missing horse the Apaches left behind)**
- **Various trinkets; string of silver beads and feathered war cap with silver crescent and turquoise stone in the middle**
- **Knife cases and leather pouches of excellent craftsmanship**
- **Two crosses (Catholic and Masonic)**

BY KIM ALLEN SCOTT

ERRONEOUS ELLSWORTH

LETTERS HELP PROVE THAT THE WYATT EARP-BEN THOMPSON



The Ellsworth Showdown has been popularly portrayed and discussed in books about Wyatt Earp (shown circa 1869, inset). This illustration of the 1873 gunfight, by Lorence F. Bjorklund, was seen by only a few. Published in Enid Johnson's 1956 book, *Wyatt Earp, Gunfighting Marshal,* the printing plate was destroyed and the book withdrawn from the market after Stuart Lake threatened a lawsuit against the publisher. Yet some copies had already been sold to the public, so the book still got out!

ALL ILLUSTRATIONS COURTESY STATE LIBRARY OF NEW SOUTH WALES, AUSTRALIA UNLESS OTHERWISE NOTED. WYATT EARP PHOTO TRUE WEST ARCHIVES

SHOWDOWN

SHOWDOWN IS A TALL TALE.

Among the many questionable incidents people often repeat about Wyatt Earp's life story, few reveal the duplicity of his biographer as much as the tale of Wyatt's 1873 showdown with Ben Thompson in Ellsworth, Kansas.

Letters between Stuart N. Lake and a Hollywood producer show the legend makers of print and film collaborating to create a fictional character who both men insisted matched the real man

The Ellsworth Incident

Stuart N. Lake first told the story of the Ellsworth incident in a 1930 *Saturday Evening Post* article. A wandering buffalo hunter searching for opportunities in the cattle business, Wyatt landed in Ellsworth on August 18, 1873, where he responded to a dangerous standoff after the killing of Sheriff Chauncey B. Whitney. Bill Thompson had shot Whitney and was allowed to ride out of town, while his brother Ben held off any pursuers with a shotgun. The remaining Ellsworth peace officers were too cowed to challenge Ben until Wyatt volunteered to arrest him, with the aid of two borrowed six-shooters and a sheriff's badge. Striding fearlessly across the street, Wyatt ignored the "hundred or more half drunken cowboys" who backed Ben and intimidated Ben into surrendering. When offered a permanent position on the police force by the mayor, Wyatt contemptuously refused due to the court's release of Ben on a $25 fine.

The problem with this story is that it has not been proven. The only contemporary description of the incident appears in the August 21, 1873, issue of the *Ellsworth Reporter*, and Wyatt's name is conspicuously absent. The newspaper story describes the shooting of Whitney and Mayor James Miller's impatient discharge of the town's cowardly police force, but it identifies Deputy Sheriff Ed Hogue as the only officer remaining to make arrests and the person who "received the arms of Ben Thompson."

Lake's source for his contradictory version of the event apparently came either from his own imagination or Wyatt. Evidence Wyatt may have told the story is contained in a 1928 letter he sent to Lake. Referring to a Texas gambler named George Peshaur, Wyatt wrote, "I had some little trouble with him in Ellsworth, at the time that I arrested Ben Thompson."

Wyatt could have come up with his tall tale by reading the *Ellsworth Reporter* article. Wyatt enclosed a batch of

unidentified newspaper clippings to Lake that year, and the Ellsworth story might have been among them.

Stuart Lake Stretches the Truth

Regardless if Lake made up the story or repeated what Wyatt told him, the biographer left clues that suggest he realized he had stretched the truth.

Lake embellished his *Saturday Evening Post* version of the Ellsworth incident by claiming "no more than a handful of the narrators of Earp history seem to have been aware" of the showdown, implying other accounts existed.

In 1931, when Lake published his book *Wyatt Earp: Frontier Marshal*, he doubled down on his claim of available historical evidence by quoting the *Ellsworth Reporter* text verbatim, but he intentionally left off the concluding sentence that identified Hogue as the man who received Thompson's guns. Lake couldn't resist bragging that no other historians had been aware of the Thompson showdown, as opposed to the "handful" he had admitted previously.

Both of his claims, however, set a trap to catch Lake in his lie by declaring the story's roots could be independently verified.

In the decades following his publication of *Wyatt Earp: Frontier Marshal*, Lake grew to consider his Wyatt character as his personal intellectual property. He often sought payment from any print or film depictions of Wyatt that he claimed may have used material from his book, but he found that difficult for works that retold his version of the Ellsworth incident.

The only Western film based on a Wyatt Earp character to feature the heroic staredown with a Ben Thompson character was *The Arizonian*, filmed in 1935 from a script written by Dudley Nichols. The movie was released just a year after *Frontier Marshal* by Fox Studios, which had purchased the exclusive rights to Lake's book.

Historian Paul Andrew Hutton has speculated that Lake passed on an opportunity to sue Nichols because the Earp biographer had claimed the Ellsworth incident to be part of the historical record.

Wyatt Earp biographer Stuart Lake (above left) speaks with Merritt Beeson of Dodge City, Kansas, circa 1930. His face is more clearly shown in the inset, among the few known photographs of Lake.

COURTESY BOOT HILL MUSEUM OF DODGE CITY, KANSAS

His conclusion is supported by Lake's reluctance to litigate two decades later when the Thompson showdown came up again.

ABC Defends Lake

In 1953, Hollywood producer Robert F. Sisk wrote to Lake asking about the television rights for *Frontier Marshal*. Recognizing an opportunity to boost book sales, Lake agreed to a contract, although Sisk rebuffed his additional demands for final script approval and recurring on-camera introductions to each episode.

Sisk allied with Louis F. Edelman as the executive producer for *The Life and Legend of Wyatt Earp*, and the pair began to line up the sponsors, talent and network contracts necessary to make the show a reality. Sisk secured the talents of Frederick Hazlitt Brennan, a scriptwriter with many screenplays to his credit, but he also wanted Lake to provide stand-alone narratives for each half hour episode.

"I wait with real interest your rough on the first Earp story," Sisk wrote to Lake in May 1954, "and the reason or rationale of his being a peace officer."

In true Hollywood fashion, the producer added, "and work a dame in, if but slightly."

Once filming got underway, a magazine article appeared that threatened to scuttle the entire project.

Stuart Lake was super irritated at not being chosen to introduce the episodes for the ABC series *The Life and Legend of Wyatt Earp* starring Hugh O'Brian (left). Perhaps the biographer believed he could be just as good as the "Old Ranger," who used to introduce every episode of *Death Valley Days* (above)

HUGH O'BRIAN PHOTO COURTESY ABC; POSTCARD COURTESY NBC

In the summer of 1955, *Argosy* magazine came out with an expose written by Edwin V. Burkholder titled, "The Truth about Wyatt Earp." Filled with the usual anti-Earp screed of previous debunkers, Burkholder also gave a fascinating spin on the Ellsworth incident, which must have hit close to home for ABC, as the pilot was going to feature the Ellsworth showdown.

Burkholder reported Wyatt had actually participated in a con job by agreeing to publicly arrest Ben Thompson before the showdown. Wyatt was able to stare down the Texas gunman because he knew in advance Ben would not shoot.

Burkholder finished up his spurious retelling by mocking Lake's version and definitively stating, "The court records name Earp as the arresting officer."

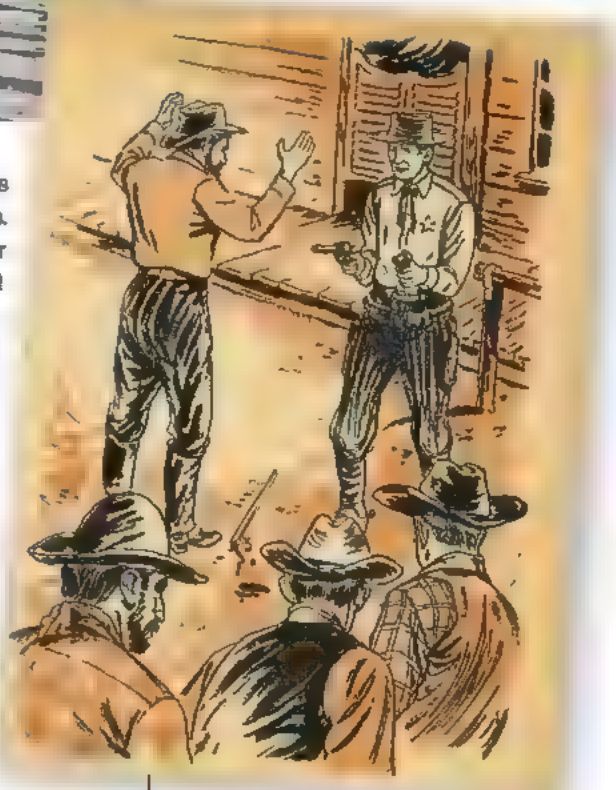
Intentionally or not, Burkholder had touched on the one "fact" that Lake could never deny without admitting the bankruptcy of his own version.

One of the sponsors of the show, General Mills, expressed alarm about Burkholder's story. Sisk demanded a detailed rebuttal from Lake. Instead of complying, the writer complained about his status for the show's credits and urged the producers to just ignore the "silly" charges. Reminding Sisk, "if it were not for your Uncle Stuart, there would not be much of a series," Lake insisted he be given story credit for the first episode in addition to the title of consultant.

"Certainly, no one can dispute the fact that the Ellsworth business, barring a couple of twists, is right out of the book," he argued, a sideways admission that the Thompson showdown came from his imagination alone.

Curiously, in his urging of the producers to leave the *Argosy* story unanswered, Lake acknowledged that an 1884 account of the affair by Ben Thompson failed to mention Wyatt Earp, as if that omission somehow added to the proof of his own version.

Sisk was far from reassured by his petulant consultant. The problem with General Mills was serious enough that he was forced to answer the Burkholder story

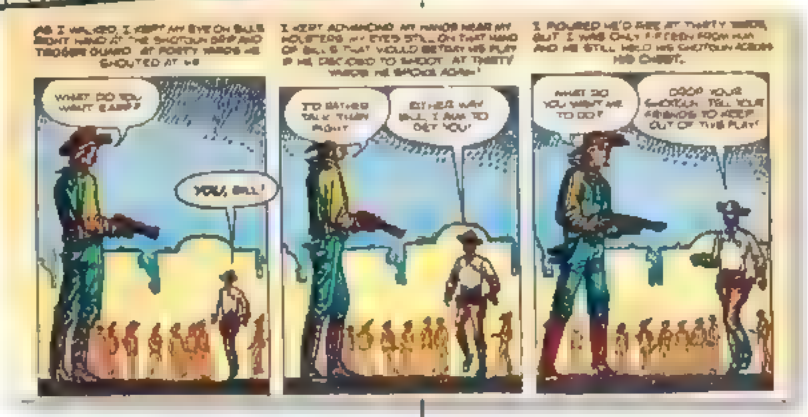


This Ellsworth Showdown illustration, from the only biography Stuart Lake authorized in 1956, was drawn by Robert Doremus for Philip Ketchum's *Wyatt Earp*. It treads dangerously close to Hugh O'Brian's look as the frontier lawman in the ABC series

DON'T BE A FOOL, WYATT! YOU DON'T HAVE A CHANCE!
DON'T TRY IT, BEN! THE SHOW IS OVER AND I'M NOT FOOLING! DROP THE GUN OR START USIN' IT! DROP IT, BEN!

As a historical figure, Wyatt Earp could not be copyrighted, but Charlton Comics avoided an issue by depicting Earp with a mustache and a buckskin shirt in this Ellsworth Showdown from *Wyatt Earp, Frontier Marshal* published in January 1956.

The first issue of *Wyatt Earp, Frontier Fighter*, published by Atlas Comics in November 1955, avoided a potential legal challenge by having Earp face down Bill Thompson, rather than his brother Ben.


WHAT DO YOU WANT, EARP?
YOU, BILL!
I'D RATHER TALK THEM RIGHT!
EITHER WAY BILL, I AM TO GET YOU!
WHAT DO YOU WANT ME TO DO?
DROP YOUR SHOTGUN, BILL. YOUR FRIENDS TO KEEP OUT OF THIS PLAY!

in the columns of *Variety*, assuring the entertainment industry that the record of Wyatt's personal life was "impeccable."

Lake's Bold Bluff

Still seeking a credible statement from his consultant to back up his rebuttal, Sisk again pressed Lake for a response.

Lake wrote back about his ideas for manufacturing T-shirts and publishing a juvenile version of *Frontier Marshal* and a serialized Sunday newspaper comic strip. He again laughed off the Burkholder story.

Sisk began to lose patience by the end of July. He reminded Lake that he needed a specific denunciation of the *Argosy* article. Lake again stalled, angry about his reduced role in the production of the Ellsworth episode, which he thought he would be introducing himself.

"You sen[t] down a script for the pilot just before you started to shoot it," he fumed, "When I came up a few days later I learned that it had been entirely rewritten, not only as to story but [also] including the introductory narration."

After a lengthy complaint about being edged out of script approval, Lake grumbled that his response would be forthcoming. Another week passed before he addressed the issue, and in his letter, Lake spent most of his typewriter ribbon questioning the value of *Argosy* magazine in general and the questionable identity of Burkholder in particular. He suggested Sisk demand *Argosy's* editors produce Burkholder in the flesh to document the article under oath. Lake smugly predicted *Argosy* would be unable to do so and bluffed, "I can document my biography of Wyatt Earp in every essential paragraph," a bold claim for a book that failed to include a bibliography or even a single footnote.

As it turned out, the General Mills executives were mollified by Sisk's response in *Variety*, and the pilot episode of *The Life and Legend of Wyatt Earp* aired on ABC on September 6, 1955. The pilot opened with an enthusiastic narrator who assured viewers that the "stories they tell about him are doubly fabulous because they're true!"

The Ellsworth story featured Hugh O'Brian's Wyatt Earp bravely facing down a less-than-threatening Ben Thompson played by Denver Pyle. (Perhaps due to budget considerations, the supposed crowd of 100 backing Thompson was reduced to three.) The credits named Brennan for both the story and the script, a subtle indication of the growing strain between the producers and Lake.

Published shortly after the debut of the television show, Philip Ketchum's 1956 book *Wyatt Earp* was careful to present this cover illustration of the Ellsworth showdown with an Earp figure who bore no resemblance to the actor playing him on TV, Hugh O'Brian. This book was the only juvenile biography in 1956 that Lake specifically authorized

ILLUSTRATED BY ROBERT DOREMUS COURTESY WHITMAN PUBLISHING

The Life and Legend of Wyatt Earp became a hit and enjoyed six years of particularly high viewer ratings, but Sisk and Edelman eventually refused to renew Lake's contract. They also left him to challenge alone any histories of Wyatt that did not infringe on the show's copyright.

In 1956, no less than six new children's biographies of Wyatt appeared in bookstores, including one written by Lake. Although he challenged some of his competitors, he could not specifically claim their repetition of the Earp-Thompson showdown as plagiarism. By that time, he had ensured the Ellsworth incident be viewed as an established historical "fact." ◘

Professor **Kim Allen Scott** is the university archivist at Montana State University Library in Bozeman. He discovered the letters between Stuart Lake and Robert F. Sisk in a mislabeled file folder that was part of the Frederick Hazlitt Brennan papers at UCLA.

More than half of 1956's *The Picture Story of Wyatt Earp*, by Felix Sutton and illustrated by Louis S. Glanzman, deals with a fictionalized version of the Ellsworth showdown.

True West Exclusive

Classic Gunfights

Battle of the Plaza

Bat Masterson vs Peacock & Updegraph

Things Go "Lickety-Bang!"

Bullets Careen Into The Long Branch

jim masterson

ALL PHOTOS TRUE WEST ARCHIVES UNLESS OTHERWISE NOTED

BY BOB BOZE BELL

Maps & Graphics by Gus Walker

Based on the research of ???

APRIL 16, 1881

Bat Masterson has just covered 1,100 miles, mostly by rail, to come to the aid of his estranged brother Jim.

As the Dodge City-bound train pulls into the depot from the West, Bat swings down off the train on the north side. It is a pre-emptive move. His intuition tells him his brother's enemies may attempt to round him up at the depot. His intuition is good. He scans the train platform and the noon-time streets looking for trouble. As the caboose passes him by, he notices two men on the opposite side of the tracks (the south side) walking toward the depot.

Bat recognizes both men immediately and shouts out, "Hold up there a minute, you two. I want to talk to you."

Saloon owner A.J. Peacock and his brother-in-law bartender, Al Updegraph, take one look at the familiar stocky figure striding towards them and turn on their heels, ducking behind the corner of the jail.

Both sides pull weapons and begin to bang away at each other (it's unclear which side fired first). Bat retreats to the railroad track's three-foot berm and ducks down behind it.

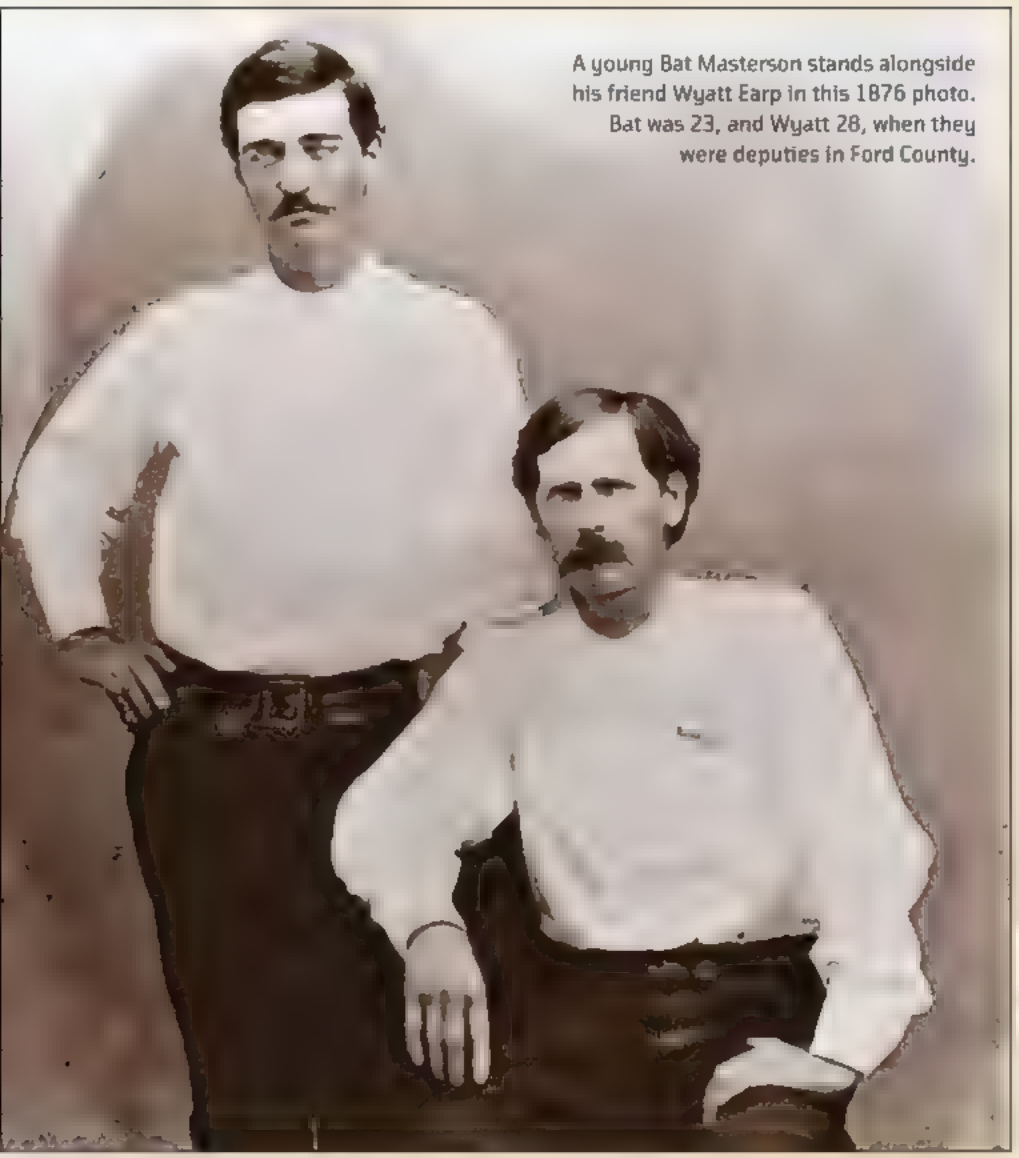
Bullets snap over Bat's head and crash into Dr. McCarty's drugstore on the north side of Front Street. Masterson returns the fire, knocking huge splinters of wood from the corner of the hoosegow.

Soon, Bat is also receiving fire from several south-side saloons as deadline partisans join the fray. The compliment is returned from the north side of the tracks as friendly fire (probably Jim Masterson and his friends) rips into the south-side dwellings. Bullets careen into the Long Branch Saloon sending patrons scrambling out the back door. Chalk Beeson, the owner, seeks refuge behind the door of his safe. George Hoover's saloon loses a window and a bullet tears a newspaper from the hands of an idler.

Amidst the wild firing, Al Updegraph suddenly pitches forward as a bullet rips through his chest. Not long after, both Bat and Peacock run out of bullets. Mayor A.B. Webster runs up and sticks a Fox shotgun in Masterson's face. Learning from the mayor that his brother is alive, Bat surrenders and hands over his empty six-guns.

An older, dapper Bat Masterson after his term as sheriff of Ford County.

COURTESY ROBERT G. MCCUBBIN



A young Bat Masterson stands alongside his friend Wyatt Earp in this 1876 photo. Bat was 23, and Wyatt 28, when they were deputies in Ford County.

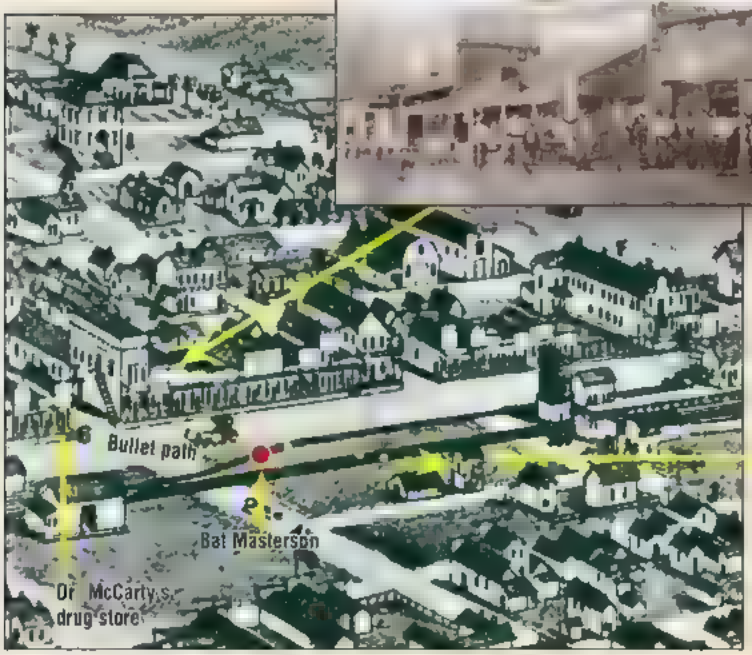
Aftermath: Odds & Ends

Bat had been in Tombstone, Arizona Territory, with Wyatt Earp and others from the Dodge City gang when he received word of his brother's troubles. He immediately caught a stage for Benson and boarded a train, heading eastward. Through a series of rail connections, he made his way through New Mexico, up into Colorado and then out across Kansas.

A hearing was held and formal charges were brought against Masterson. The complaint stated that "W. B. Masterson did...unlawfully, feloniously, discharge a pistol upon the streets of said city." Bat pleaded guilty and was fined $8 in costs. Both Bat and his brother left town on the evening train. The *Ford County Globe* claimed "They were allowed to leave town, with the understanding that they were not to return."

Updegraph insisted it wasn't Bat who shot him. Writing in his hometown paper, the *Medicine Lodge Index* and later reprinted in the *Ford County Globe*, Updegraph claimed, "We were then fired at by parties from the saloon doors on the north side of Front Street, from one of which I was shot through the right lung..."

Street view of the famous Long Branch Saloon in Dodge City.



We recommend: *Bat Masterson: The Man and the Legend*, by Robert K. DeArment, published by University of Oklahoma Press. Available through *True West*, (888) 687-1881

Rendering by an unknown artist of the first Dodge City jail. The second story housing the city clerk's office and police court were added in 1876

BY CANDY MOULTON

Oregon at 160

Rediscover the state's inspiring story from exclusion to progress.

The Columbia River's bountiful native population of salmon defined life along the gorge for centuries and was a cornerstone of Native culture in the Northwest for thousands of years. With Oregon's modernization, development of canning and the arrival of the railroad in the late 19th century, the industrialization of fish traps rapidly developed on the Columbia between the Cascades (above) and The Dalles, almost wiping out the natural salmon population.

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When wealthy trapper Ewing Young died in 1841 in what is Oregon today, he had no apparent heirs, and there was no way to determine how to handle his estate. A meeting after his funeral resulted in a proposal to establish a probate government. The following year, in Champoeg, two meetings to discuss wolves and other animals further galvanized citizens, and in 1843 an all-citizen meeting resulted in the establishment of a provisional government—the first acting public government in the large land mass known as Oregon Country. George Abernethy became the provisional government's first governor.

On August 13, 1848, Oregon Territory was officially organized. The 1850 Donation Land Claim Act led to further settlement but forced tribal members onto reservations in many areas of the region. While encouraging settlement, the new leaders nevertheless in 1844 prohibited blacks from entering the territory by passing the Black Exclusion Law that also prohibited slavery. Those black citizens who were already in the territory were forced to leave or they were beaten. Owners of slaves were required to free them. While most black residents left the territory, some remained, usually in hiding. With the population continuing to expand due to immigration, Oregon was denied statehood several times as Congress argued whether the territory should be admitted as a "slave" state or a "free" state

After years of debate, Oregon was admitted to the union on February 14, 1859, and holding with the early stance of opposing black residents, the state constitution had a "whites only" clause. But there had not always been exclusion for blacks in the

The Oregon Territory, once encompassing the Columbia River Basin, Canada's British Columbia, the states of Washington, Oregon, Idaho and parts of Montana and Wyoming, was disputed for decades between the United States and Great Britain. Eleven years after the Oregon Treaty of 1846 was signed, the United States and Great Britain created the Oregon Boundary Commission to finalize the border and resolve contentious issues threatening a war over the San Juan Islands

COURTESY LIBRARY OF CONGRESS

region. The first black man to vote in the area did so on November 24, 1805, when the Lewis and Clark Expedition made a decision about where to spend the winter. In that vote among expedition members, Captains Lewis and Clark included Clark's black slave, York, and the Shoshone woman Sacajawea, who voted "in favour of a place where there is plenty of Potas."

Experience Oregon

The challenges and conflicts of settlement and statehood, as well as the connections to home, land and water are themes explored in *Experience Oregon*, which opens at the Oregon Historical Society in Portland in time for the 160th anniversary of Oregon Statehood on February 14.

Visitors will experience a covered wagon, like the conveyance that brought thousands of settlers to Oregon in the 19th century. A 180-degree theater presentation will reflect the people, places and issues of Oregon's past and present.

The new permanent exhibit will offer unprecedented opportunities for visitors from all backgrounds to connect with Oregon's rich and complex history.

Bounded on its northern border by the Columbia River and to the west by the Pacific Ocean, the state has a strong connection to water. Our journey through Oregon 160 years after statehood begins on the Oregon Coast, at Astoria, the Pacific Fur Company post that John Jacob Astor founded as he launched his fur empire. Nearby is the location of Fort Clatsop, now a part of Lewis and Clark National Historical Park, the winter camp for the Lewis and Clark Expedition.

The earliest Europeans to see the Oregon Coast came by ocean centuries ago. David Thompson of the North West Fur Company and John McLoughlin, chief factor of Hudson's Bay, plus the trappers who came in their wake, followed the Columbia River from its source in Canada to the Oregon coast. With the arrival of Astor's Pacific Fur Company, traders and trappers—by sea and overland—began the American challenge to claim the territory.

Attempts to ensure American control quickly centered on population, which led to overland migration by families who forged and followed the Oregon Trail beginning in 1841. Those pioneers established homes in the Willamette Valley, settling in Oregon City, Aurora and Champoeg, where the first government organization began, leading to statehood.

The Capital City

The explorations in Oregon extend to Salem, the present state capital, and south

The current Oregon State Capitol building in the state capital city of Salem was completed in 1938, three years after a fire destroyed the capitol building constructed between 1876 and 1893. A gilded bronzed statue titled *Oregon Pioneer* tops off the Modernist Art Deco-style ribbed lantern that encloses an interior dome

- COURTESY TRAVEL OREGON/KENJI SUGIHARA

During Oregon's 160th anniversary of statehood, visitors should take the scenic drive from Portland to Astoria, near the mouth of the Columbia, and then south to Seaside and Fort Clatsop, which re-creates the winter camp of the Corps of Discovery in Lewis and Clark National Historical Park

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to Eugene and Corvallis, where pioneer-era barns and houses are still in use, and on to Bend, home to the High Desert Museum.

The predominant route across Oregon to the Willamette Valley—followed by David Thompson, Lewis and Clark and the Oregon Trail pioneers—traveled along the Columbia River. Some used boats, others wagons, or horses, or their own two feet. One of the longest-used locations beside the river is The Dalles, now the location of the Columbia River Discovery Center, but for centuries served as an important trade and fishing center for American Indians.

The Oregon Trail

Oregon Trail travelers stopped at The Dalles. Some converted their covered wagons to watercraft at this location. Others after 1846 turned south into Tygh Valley and then continued overland on the Barlow Road, a toll route through deep forest cutting across the Cascades and around Mount Hood. This road, forged by and named for John Barlow, ended at the Philip Foster Farm in Boring.

The Oregon Trail struck the Columbia River after crossing the Blue Mountains in eastern Oregon. The Tamástslikt Cultural Institution near Pendleton is one of the better sites to visit in Oregon that highlights the Native population. Farther east near Baker City the ruts of the Oregon Trail are clearly seen from atop Flagstaff Hill. Many a pioneer who was headed west to the Willamette Valley likely stood on that hilltop and wondered at the challenges ahead.

Those pioneers were the men and women who forged the state of Oregon, which has evolved from its early attitude that prohibited slaves and free blacks from having a home in the region. Today, Oregon is known for diverse historic sites, an eclectic population and, of special interest to weary travelers, craft breweries. An exhibit at the Oregon Historical Society, "Barley, Barrels, Bottles, & Brew: 200 years of Oregon Beer" will be displayed until early June.

Oregon is known for wide-open spaces, ranch country and cowboy culture at the Pendleton Round-Up, held each September. It's also the homeland of Chief Joseph and the Nez Perce, even though they were forced to leave in 1877. Their descendants return annually in the summer for ceremonies and celebration.

Portland has one of the great bookstores of the West—Powell's Books—and the Gorman House in Corvallis is one of the oldest homes for black residents. It was built for pioneers Hannah and Eliza Gorman, a mother and daughter who came to Oregon in 1844 as part of John Thorpe's Oregon Trail Company. They were identified as "Eliza, a mulato girl" and "Aunt Hannah, a negress."

Indeed, Oregon has come a long way from its territorial and early statehood era of Black Exclusion and "whites only" laws.

Candy Moulton recommends reading *A Light in the Wilderness* by Jane Kirkpatrick, for a novelist's view of the Oregon Black Exclusion Law and how it affected early pioneers.

Heritage travelers retracing the Oregon Trail across the Beaver State will discover one of the region's most active living history centers, the National Historic Oregon Interpretive Center, featuring re-enactor demonstrations held throughout the year.

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WIDE SPOT IN THE ROAD

The Kam Wah Chung State Heritage Site, a National Historic Landmark in the city of John Day, began as a key trading post along The Dalles Military Road in about 1866-'67

COURTESY THE KAM WAH CHUNG STATE HERITAGE SITE

The Kam Wah Chung State Heritage Site in the town of John Day houses an excellent collection that reflects Chinese immigration in the American West. The 1866-era building may have been a trading post before it was leased to Kam Wah Chung Company and later purchased by Doc Ing Hay, an herbal medicine practitioner, and Lung On, a general store merchant who had immigrated from Guangdong, China. They used it as their home and it became a social center for the local Chinese population.

When Hay died in 1952, he left the building to John Day, intending that it become a museum. It took decades, but the building was recognized as a National Historic Landmark in 2005, has been renovated and is now the museum Hay intended. Among the items in the museum's collections are personal documents and company records from the building's original owners.

GOOD EATS & SLEEPS

GRUB: Portway Tavern, *Astoria*; **Pine Tavern**, *Bend*; **1889 Café in the Geyser Grand Hotel**, *Baker City*; **Baldwin Saloon**, *The Dalles*; **Huber's Café**, *Portland*; **Hamley's Steakhouse**, *Pendleton*

LODGING: Timberline Lodge, *Mt. Hood*; **Geyser Grand Hotel**, *Baker City*; **Pendleton House**, *Pendleton*, **Sentinel Hotel**, *Portland*; **Black Butte Ranch**, *Sisters*; **Oregon Hotel**, *McMinnville*

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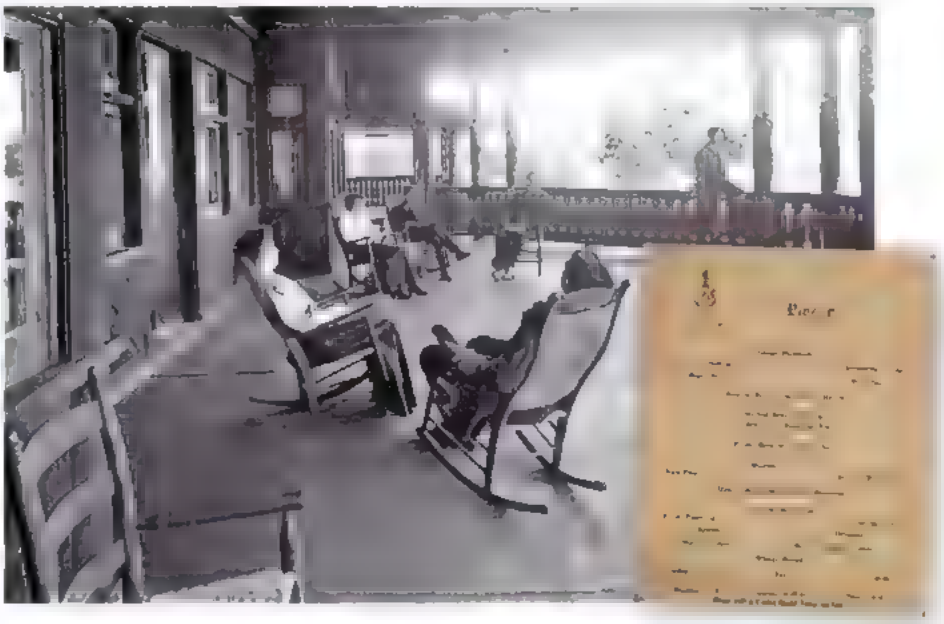
BY SHERRY MONAHAN

Grand Canyon's Grand Meals

Don't miss an opportunity to enjoy fine dining at the historic El Tovar and Bright Angel Lodge on the South Rim.



Since 1905, when the Fred Harvey Company and the Santa Fe Railway Company opened the El Tovar Hotel on the South Rim of the Grand Canyon, guests have relaxed in stylish comfort and enjoyed gourmet—even exotic entrees like broiled barracuda on May 2, 1921—dining in the El Tovar Dining Room.

IMAGE OF EL TOVAR GUESTS COURTESY NPS.GOV. IMAGE OF EL TOVAR MENU COURTESY NEW YORK PUBLIC LIBRARY DIGITAL COLLECTION

Today, visitors arrive at the Grand Canyon either by train, car or bus and have hotel and dining options because of the Fred Harvey Company. When early pioneers began trekking to the rim they pitched tents, cooked over open fires and dined in the crisp open air on the edge of the canyon. By 1901, the Santa Fe, Topeka and Atchison Railroad increased the number of visitors who sought a place to sleep and eat in comfort. Four years later Fred Harvey's son Ford opened El Tovar and offered upscale and economical rooms on the rim.

Smiling and courteous Harvey girls wearing white uniforms served hungry tourists breakfast, lunch and dinner. Diners at El Tovar today can drift back to another era as they sit in the historic dining room and eat the same breakfast selection of eggs, bacon, ham or sausage, potatoes or fruit salad and toast that early guests enjoyed. Because of its remote location, chefs relied on local gardens for fresh produce and the railroad for imported goods. Diners sat down to tables adorned with fresh flowers, glass and silver.

Like today, guests hailed from all over the world. Eating in the dining room one could rub elbows with an English globetrotter, a Chicago banker, an Arizona rancher or a Harvard professor. In 1906, some of El Tovar's menu items included caviar canapés, green turtle soup, consommé, almonds, olives, Columbia River salmon, filet mignon, spring turkey, asparagus, ice cream, assorted cakes and cheese.

Today, guests can dine on trendy Southwestern-inspired dishes or sample some historic recipes. One option is the 1947 Chicken El Tovar that features tender, boneless chicken breasts served over angel hair pasta with a creamy mushroom sherry sauce and wilted fresh spinach and fresh veggies. The delicious French onion soup with its beefy broth has been a staple on the

menu for years. Notice that the meals are served on 1936-replica china, which was designed by Mary Jane Colter, chief architect and decorator for the Fred Harvey Company.

Bright Angel Camp also opened in 1905 and offered economical cottages and rooms. Patrons had the option of eating at the Harvey Café, where meals started at thirty-five cents or the pricier El Tovar. The current lodge opened in 1935 and guests dined at the Bright Angel Lodge Coffee Shop. In 1939 diners there chose from halibut, spring chicken, potted club steak, lamb, and a variety of grilled steaks followed by layer cakes, apple or lemon meringue pies, ice cream, sherbet or watermelon. Today diners enjoy healthy diner-style meals, which include the 1938 fresh fruit sampler that changes with the fruits in season. The classic 1955 huevos rancheros is a deceptively hearty dish that includes eggs, refried beans and Tortilla Lady corn tortillas topped with enchilada sauce, pepperjack cheese, sour cream, green chilies and black olives. Modern selections have playful names like the Bright Angel Veggie Quesadilla, Hiker's Chicken Caesar Salad, Trailblazing Fajitas and Moqui Sour Cream Chicken.

Enjoy the 1938 Ponderosa Chicken Club at the Harvey House Café or try creating history in your own kitchen using the recipe below.

Sherry Monahan kicked off her journey into Old West cuisine, spirits and places by authoring *Taste of Tombstone*. Visit *SherryMonahan.com* to learn more about her books, awards and TV appearances.

1938 PONDEROSA CHICKEN CLUB

¼ avocado, mashed
½ cup ranch dressing
1 brioche roll
4 oz. grilled chicken breast
2 slices cooked bacon
1 slice cheddar cheese
Garnish lettuce, tomato, onion, pickle

Combine the avocado with the ranch dressing and spread a tablespoon on the roll. Place chicken, bacon, cheese and garnish as you like.

Recipe courtesy *Harvey House Café, Grand Canyon, Arizona*

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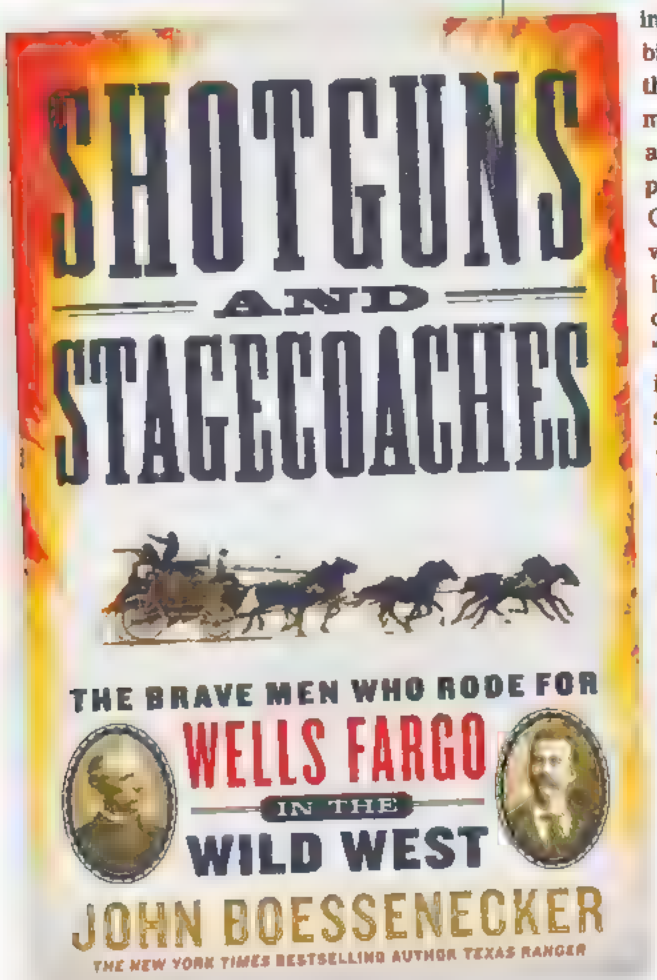
Riding Shotgun Across the West

John Boessenecker's new book uncovering the heroes of Wells Fargo, a big biography on Ben Thompson, a border mystery, a Gold Rush history and a new Robert Conley story collection.

In 2019, 170 years after the commencement of the Gold Rush, Wells Fargo remains an icon of growth and development of the American West. Established in 1849, the company has survived the test of time and finance and kicks off its anniversary year with a superb new book. The storied international corporation's roots in Western frontier settlement and law-enforcement is told in award-winning author John Boessenecker's latest release, *Shotguns and Stagecoaches: The Brave Men Who Rode for Wells Fargo in the Wild West* (Thomas Dunne Books, $29.99). Facing such an expansive topic, with so much primary material available and secondary sources previously published, Boessenecker expertly chose to recast the story—which could be a new multi-volume Old West frontier history—into a single volume. Its biographical chapters electrify the reader's interest in the men—many forgotten to the ages and archives—who protected the Wells Fargo Company's cargo and those who attempted to steal it before it could be delivered to customers across the West. "This book focuses on a time in American history when the safety and security in the eastern states was not enjoyed by those living in the wild lands of the West," writes Boessenecker in his introduction. "And Wells Fargo's mission would not have been possible without the valiant shotgun messengers and detectives who protected its treasure, its stagecoaches, and its railroad express cars."



The heart of the California author's ninth book is Boessenecker's detailed biographical profiles of "twenty of the company's most valiant shotgun messengers and detectives of the Old West." Readers will recognize some of the outlaws and lawmen profiled, such as Black Bart and Harry Morse (the subject of Boessenecker's 1998 biography *Lawman: The Life and Times of Harry Morse, 1835-1912*) Jeff Milton, George Scarborough, David Trousdale and Ben Kilpatrick, but they will also be enlightened by detailed stories of lesser-known Wells Fargo messengers and road agents, especially from the pre-railroad era. These profiles include Wells Fargo's first detective, Henry Johnson, and first stage driver to become a shotgun messenger Henry C. Ward, who worked in the delivery business from 1849 to 1895.

Boessenecker, who published his first history book *Badge and Buckshot: Lawlessness in Old California* in 1988, has established himself over three decades as one of the country's preeminent Western frontier law and order historians. He has a keen eye for detail and the lives of Old West characters whose stories remain relevant and should be known by today's generation of Western history fans. He has added another great volume—with excellent illustrations and endnotes—to his one-man history of law enforcement in the West, past to present. The San Francisco trial lawyer and former policeman notes in his introduction to *Shotguns and Stagecoaches*, "Their stories have been mostly lost in the dustbin of history. That is an injustice that must be corrected." And for all of us who love Old West history, we are grateful that it has been.

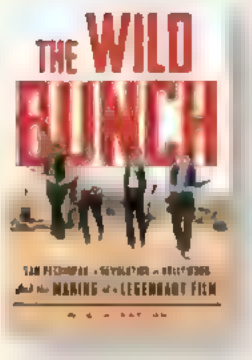
—Stuart Rosebrook

ROUGH DRAFTS

As we begin a new calendar year of publishing, I am hopeful for a big year in Western history, culture and biography publishing. Here are three books being released in January and February I highly recommend:

In 1869, the first transcontinental railroad was completed, which gave rise to the great era of railroads, engineering, construction and labor. Historian Jack Kelly's latest big book, ***The Edge of Anarchy: The Railroad Barons, the Gilded Age, and the Greatest Labor Uprising in America*** (St. Martin's Press, $28.99), tackles them all and will leave the reader eager to read more rail history in 2019.

Fifty years ago, Sam Peckinpah's ***The Wild Bunch*** changed the genre of cinema. For fans of Western film and its influence on our culture, Western writer W.K. Stratton's ***The Wild Bunch: Sam Peckinpah, a Revolution in Hollywood, and the Making of a Legendary Film*** (Bloomsbury, $28) should be the first book they read in 2019.



Historian Tom Clavin, who most recently wrote ***Dodge City: Wyatt Earp, Bat Masterson, and the Wickedest Town in the American West***, has returned West with a new biography, ***Wild Bill: The True Story of the American Frontier's First Gunfighter*** (St. Martin's Press, $29.99). Clavin's timing is good with renewed interest in Hickok as HBO has begun production on the long-awaited film-sequel to the award-winning series ***Deadwood***.

–Stuart Rosebrook

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BIG BEN

Ben Thompson, one of the most noted gunmen of the Old West, was a man famed in his own time for his prowess with a pistol. Yet only two biographies told his story, the most recent more than 60 years ago Until now. Thomas C. Bicknell spent decades researching Thompson's life, and then partnered with noted historian Chuck Parsons to come up with the ultimate Thompson book. *Ben Thompson: Portrait of a Gunfighter* (University of North Texas Press, $34.95) is a remarkable work—especially considering the various stories surrounding the death of Thompson and King Fisher in San Antonio in 1884. This portrait is complex, compelling and complete.

—Mark Boardman, True West's Investigating History *Columnist and Features Editor*

BORDERLAND MYSTERY

If These Walls Could Talk by James D. Crownover (Five Star, $25.95) is a complex fictional story with a plethora of characters set in southern New Mexico and Arizona in the late 1880s. The hero, young Dempsy Nealy, discovers a series of his family's secrets—including murder—when he and fellow cowhand Saint Cooper are sequestered to an abandoned ranch house during the 1918 flu epidemic. They spend the winter months reading old newspapers tacked to the walls only to uncover more questions than answers. After winter, the two friends seek answers to the unsolved mysteries and run into cattle thieves, Pancho Villa's army, "El Tigre," and a gang of miscreants.

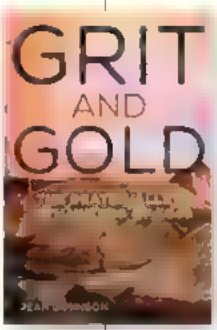
—*Melody Groves, author of* Colton Brothers Saga *and* She Was Sheriff

GOLDEN JAYHAWKERS

After news of the discovery of gold in California in 1848, thousands of individuals made their way to the west coast of America. Fueled by the desire to line their pockets, a group of young men from the Midwest set out for the West in 1849. Ill-prepared for the journey, the men emerged from Salt Lake City on a bogus trail. Death Valley historian Jean Johnson tells their harrowing tale in her new book *Grit and Gold: The Death Valley Jayhawkers of 1849* (University of Nevada Press, $34.95). "During their adventures west, they forged bonds of friendship that later saved the lives of several of them as they struggled through the Nevada-California deserts," Johnson wrote. "[Their] quest took them through uncharted lands and caused untold suffering before they could begin to toil for gold."

—*Erik Wright, author of* Phil Foote: Lawman, Outlaw...Hell-Raiser

CHEROKEE STORIES



When Robert J. Conley died in 2014, the Cherokee Nation and Western literature lost a tremendous voice. Evelyn Conley, his widow and driving force, resurrects that talent in *Plastic Indian: A Collection of Stories and Other Writings* (University of Oklahoma Press, $19.95) comprised of 12 unpublished short stories, five speeches and a short play from the three-time Spur Award-winner. These writings, contemporary and historical, reveal Conley's frank blend of comedy and tragedy. Fans of Robert Conley's novels *Nickajack* and *Mountain Windsong* will be pleased for another chance to read a master of Western and Native prose. Newcomers will get a fascinating introduction to what it was, and is, like to be Cherokee.

—*Johnny D. Boggs, author of* Hard Way Out of Hell: The Confessions of Cole Younger ★

NEW TRUE WEST EDITOR IS A 'ROADS' SCHOLAR

True West Editor Peter Corbett moved West in 1974 to attend Northern Arizona University. He had a 35-year career in Arizona journalism and recently was a "roads scholar," writing blog posts for the state highway department and his travel blog–*OnTheRoadArizona.com*.

Five volumes that shaped his love of Western history are:

❶ ***The Personal Narrative of James O. Pattie of Kentucky*** edited by Timothy Flint (Lakeside Press): Pattie shared his remembrances of fur trapping across the Southwest.

❷ ***Nothing Like It in the World: The Men Who Built the Transcontinental Railroad 1863-1869*** by Stephen E. Ambrose (Simon & Schuster): Ambrose explains the monumental achievement of building a transcontinental railroad without getting stalled on a railroad siding

❸ ***The Bully Pulpit: Theodore Roosevelt, William Howard Taft, and the Golden Age of Journalism*** by Doris Kearns Goodwin (Simon & Schuster): I came to this book to learn the arc of Roosevelt's life from privileged kid to self-invented Westerner and progressive political leader. Goodwin delivers in spades.

❹ ***Forging the Copper Collar: Arizona's Labor Management War 1901-1921*** by James W. Byrkit (University of Arizona Press): The late Professor Byrkit, my mentor at NAU, pulled no punches in telling the stories of labor trouble, including the 1917 deportations of striking miners.

❺ ***Roadside History of Arizona*** by Marshall Trimble (Mountain Press Publishing Company): This is a good read whether it's in an armchair or while exploring the back roads and dusty jeep trails across Arizona.

BY HENRY C. PARKE

Max Evans in Hollywood

At 93 years old, the award-winning New Mexico author is reflective on the movie business, actors, directors and his legendary friendship with Sam Peckinpah.

In 1969, Sam Peckinpah (wearing bandana) cast his friends (l.-r) Slim Pickens, Max Evans and Jason Robards (standing) in *The Ballad of Cable Hogue*. Evans later wrote that Peckinpah directed Pickens to drive the stage at a gallop and pull it to a dead stop in front of Robards. "Very few stunt men can drive a six horse stage. Slim is the only professional actor I know of capable of doing this. "

COURTESY WARNER BROS.

"Ol' Tony Hillerman told me one time, 'Max, you know, if you option a novel, you've got to hope they don't make the movie. Because then you can't option it again.' He was giving me advice long after the horses had entered the corral." Legendary Texas-born cowboy, artist and author Max Evans—who is 93 and still writing—recalls, "I lived off options for a long time."

His first novel, *The Rounders*, was published in 1960, and became a hit movie in 1965. His second novel, *The Hi-Lo Country*, was published in 1962, and despite being optioned repeatedly, didn't reach the screen for 37 years—it was a contemporary story when he wrote it, but a period picture when they filmed it. Celebrating the 20th anniversary of the release of the film version of *The Hi Lo Country*, Evans talked with *True West* about his Hollywood adventures.

"I'd read everything from Shakespeare and Balzac to dozens of shoot-'em-up Westerns. Enjoyed 'em all. But I wanted to write about what I really knew. So, I decided to write post-World War II. When I left for that war, ranchers were working cattle mostly from horseback. After I got back, the West was changed forever by pickup trucks replacing the horse."

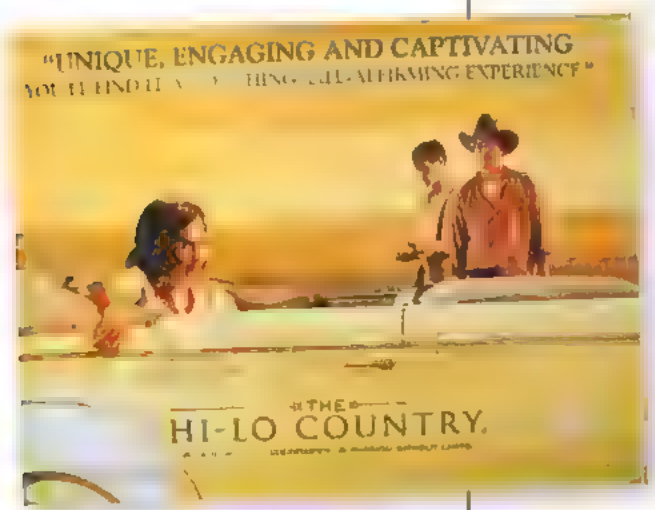
The Rounders, the comical adventures of two down-at-the-boot-heels cowboys, reinvigorated the careers of stars Henry Fonda and Glenn Ford, and established Burt Kennedy as a top Western writer-director. But Fess Parker, fresh from his success starring for Disney as Davy Crockett, was the first to option *The Rounders*. He'd even convinced an Oscar-winning writer-director to pen a script. Evans recalls, "William Wellman came out of retirement because of *The Rounders*. We all had a meeting, and Wellman is talking about who Fess was going to play. And he looked at me and said, 'Well, Max is just

In 1964, Burt Kennedy directed Glenn Ford (left) and Henry Fonda (in truck cab) in his screenplay adaptation of Max Evans' post WW II Western novel *The Rounders* (1965) on location in Sedona, Arizona. Ford and Fonda's careers received a boost from the internationally popular film, which later was adapted into a short-lived TV series.

COURTESY MGM

right for the other part.' Ol' Fess just threw a damn fit. He made a real mistake: Ol' Wellman just dropped the project. Fess killed the whole thing."

Kennedy optioned the book three times before he got it set up at MGM. "Sam (Peckinpah) lost *The Rounders* to Burt Kennedy, and it really pissed him off. I had just published *The Hi-Lo Country*, and my agent sent it out to him. Sam optioned that at least five times. He was obsessed with that thing, and he never did get to make it."



Max Evans semi-autobiographical novel *The Hi-Lo Country* (1961) was optioned many times by Sam Peckinpah, but it was producer-director Martin Scorcese who finally got it made in 1998 with stars (l.-r.) Patricia Arquette, Billy Crudup and Woody Harrelson.

COURTESY POLYGRAM

They became close friends to the end. Although there could be friction.

"We'd been in some joint in Malibu with Lee Marvin, drinking. On the way out, there was a swimming pool. Sam knew I couldn't swim and the 'sonuvabitch' pushed me in! I went to the bottom, (came up), caught the edge of the pool, and Sam started kicking my fingers! Ol' Lee jerked him back to save my life! (Back at Peckinpah's house) I had an impulse, picked him up and whammed him on the floor. He said, 'Oh, you s.o.b., you've broken my leg!' I just patted him on top of the head. 'I'm sorry Sam. I meant to break your goddamn neck.' That's how we got to be real deep friends."

Although Peckinpah would never film an Evans story, he would direct him, as the stagecoach shotgun rider, in *The Ballad of Cable Hogue*.

The Rounders became a TV series, with Chill Wills returning as rancher Jim Ed Love, Patrick Wayne in the Fonda role and Ron Hayes in the Ford role. But it didn't last a full season. Max remembers meeting Wills, who was holding court in a Beverly Hills bar. "He punched me in the chest, and says to everybody at the bar, 'I cost this boy $2 million, I ruined his TV show. I took it over and ruined it.' Damn good actor, but that's exactly what he did."

Then Gene Kelly, planning to direct, optioned Evans' sequel to *The Rounders*, *The Great Wedding*, which would again star Henry Fonda. But the option ran out, and a couple of years later Kelly and Fonda were joined by James Stewart in the rather similar *The Cheyenne Social Club*. "Well, they did sort of plagiarize it," Evans notes, but had no hard feelings. "They had wanted to make *The Great Wedding*, and this was a substitute for it. They were good guys."

Indirectly, Peckinpah's interest in *The Hi-Lo Country* helped get it made. Evans explains, "Martin Scorsese read it simply because of Peckinpah's interest. He produced it, but he hired ol' Steven Frears to direct it." As dark as *The Rounders* is carefree, *The Hi-Lo Country* was inspired by the murder of one of Evans' closest friends. The Western noir stars Woody Harrelson and Billy Crudup as cowboy friends drawn to the same dangerous woman, played by Patricia Arquette, and features Sam Elliot as the same character Chill Wills played in *Rounders*. "Frears did his research and made a legitimate post-World War II Western. There's very few of them made, you know."

Henry C. Parke is a screenwriter based in Los Angeles, California, who blogs about Western movies, TV, radio and print news: *HenrysWesternRoundup.Blogspot.com*.

Ralph Ineson as "Posse Leader" (center) stars in "Near Algodones," the second chapter of *The Ballad of Buster Scruggs*, a film by Joel and Ethan Coen for Netflix. Unlike most films, written in three acts with a single plot, Scruggs is a six-part chapter-play of shorts, beginning with the title film, and followed by five more poignant, somewhat satirical, darkly-comic cinematic gems. Under challenging exterior conditions, the Coens shot five of the six parts on location in New Mexico, Colorado and Nebraska.

COURTESY NETFLIX

The Ballad of Buster Scruggs

The Coen Brothers latest film celebrates the Western with their famous brand of dark humor.

The new Netflix Western anthology film from Joel and Ethan Coen, *The Ballad of Buster Scruggs*, is the best Western comedy since 1969's *Blazing Saddles*, which is to say it's the best Western comedy in half a century. And unlike *Blazing Saddles* (1969), *Three Amigos*, *Rustler's Rhapsody*, *A Million Ways Do Die in the West*, et al, Scruggs is not a parody of Western movies. It is a series of Western stories seen through the distinctively quirky prism of the Coens.

The short scripts were written over a period of over 20 years, and only the last, "The Mortal Remains," was written after the film deal with Netflix was made. The other five were penned randomly over the years, and are presented in order of creation, the first, "Buster Scruggs," being the broadest. Frequent Coen collaborator Tim Blake Nelson is delightful as the title character, a cheerful singing cowboy who behaves much more like a Lee Marvin character than a Gene Autry one.

James Franco is a would-be bank robber in "Near Algodones," which has some nods to Sergio Leone without becoming homage. "Meal Ticket" features Liam Neeson as a small-time theatrical impresario, traveling from town to town, passing the hat after his artist, an armless and legless man (Harry Melling) performs beautiful dramatic readings. The problem is, what to do when the hat comes back empty?

"All Gold Canyon" is practically a one-man show, starring singer Tom Waits as a prospector with a definite method in his search for a vein. The other five stories are originals, but this one, also the most purely dramatic, is based on a Jack London story.

By far the most romantic, and painfully believable story, inspired by a Stewart Edward White tale, is "The Gal Who Got Rattled," about travelers on a wagon train. It features Zoe Kazan as a woman unsure how she'll pay her team driver, and Bill Heck as the ramrod who may have the answer.

Finally, "Mortal Remains" stars Tyne Daly as a haughty stagecoach passenger taunted by a French snob (Saul Rubinek), until they are forced to deal with the immediate presence of death. The most theatrical of the tales, all but the final moments occur within the coach

The use of traditional Western music throughout is warming and cinematography by Bruno Delbonnel captures a natural beauty that is all but overwhelming. After several decades, it's novel to see so many short Western stories. But after all, weren't the half-hour *Gunsmoke* episodes better than the hour-long shows? Each of the six tales stands alone—there are no shared cast members or locations, but each is a separate facet of the shared personalities that brought us 2010's *True Grit*. I recommend it highly.

—Henry C. Parke

Fire Engulfs Paramount Western Ranch

Despite the terrible loss to movie and television history, local agencies and studios have pledged to rebuild.

The historic Paramount Ranch Park in Agoura Hills area of the Santa Monica Mountains National Recreation Area was nearly completely destroyed in the recent Woolsey Fire west of Los Angeles on November 9, 2018. The movie ranch had been in use since Paramount's first film Two Flaming Youths with W C Fields was made in 1927. Heavily used from the 1930s to the 1950s, the popular Western set was revitalized in the 1990s after the production company of *Dr. Quinn, Medicine Woman* rebuilt it for the CBS TV series.

- COURTESY NPS.GOV

The cost in human life and property from the fires that blazed through California in November 2018 cannot yet be calculated. The cost to Western film and TV history is as large as it is unexpected. *Paramount Ranch* burned to the ground. Part of the Santa Monica Mountains National Recreation Area since 1980, it has been a busy center for filmmaking since *Paramount Pictures'* 1927 purchase of part of old Rancho Las Virgenes. The Western street so familiar to TV viewers of *Cisco Kid*, *The Rifleman*, *Bat Masterson* and others was built in the 1950s by the Hertz family, who trucked in structures from the RKO Encino Ranch, originally built for 1931's *Cimarron*. When Westerns faded in the 1970s, the street fell into disrepair until 1993 when the producers of *Dr. Quinn—Medicine Woman* made it their headquarters, rebuilding it to theRKO design.

This open-to-the-public location has been busy ever since for shows as big as *Westworld*, the Western-sci-fi series *Firefly*, *Bone Tomahawk*, web series like Hulu's *Quickdraw* and recent smaller-budget Westerns like *Hickok* and *Gone Are the Days*.

Historian Don Bitz notes sadly that, of the Western town, "Only the *Westworld* church and *Dr. Quinn* train station survived. An inestimable loss is the park's archives facility, where many irreplaceable historical items were kept."

The good news is the Santa Monica Mountains Fund and National Park Service are launching the Paramount Project, a campaign to rebuild the Western town over the next two years with fire-resistant materials. The fund-raising has begun and they've already been contacted by entertainment industry entities who want to take part.

—Henry C. Parke

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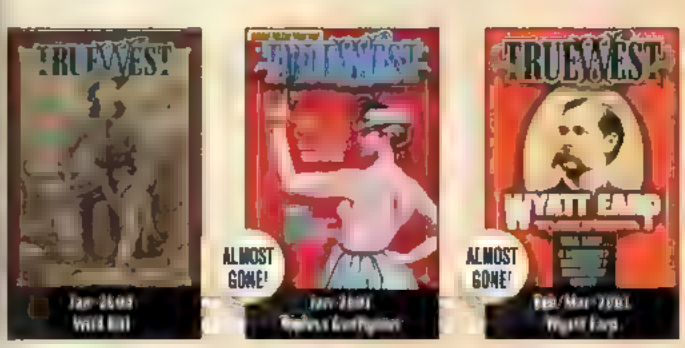

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- ☐ May/Jun: Custer
- ☐ Jul: Cowboys & Cowtowns

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- ☐ Oct: Billy On The Brain
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- ☐ Jul: Doc & Wyatt
- ☐ Aug/Sep: A General Named Dorothy
- ☐ Oct: Vera McGinnis
- ☐ Nov/Dec: Worst Westerns Ever

2004
- ☐ Jan/Feb: Six Guns
- ☐ Mar: Fakes/Fake Doc
- ☐ April/Travel: Visit the Old West
- ☐ May: Iron Horse/Sacred Dogs
- ☐ Jun: HBO's Deadwood
- ☐ Jul: 17 Legends
- ☐ Aug: JW Hardin
- ☐ Sep: Wild Bunch
- ☐ Oct: Bill Pickett
- ☐ Nov/Dec: Dale Evans

2005
- ☐ Jan/Feb: Rare Photos
- ☐ Mar: Deadwood/McShane
- ☐ Apr: 77 Sunset Trips
- ☐ May: Trains/Collector's Edition
- ☐ Jun: Jesus Out West
- ☐ Jul: All Things Cowboy
- ☐ Aug: History of Western Wear
- ☐ Sep: Gambling
- ☐ Oct: Blaze Away/Wyatt
- ☐ Nov/Dec: Gay Western? Killer DVDs

2006
- ☐ Jan/Feb: Mexican Insurgents
- ☐ Mar: Kit Carson
- ☐ Apr: I've Been Everywhere, Man
- ☐ May: The Racial Frontier
- ☐ Jun: Playing Sports in the OW
- ☐ Jul/Aug: Dude: Where's My Ranch?
- ☐ Sep: Indian Yell
- ☐ Oct: Tombstone/125th Ok Corral
- ☐ Nov: Gambling
- ☐ Dec: Buffalo Gals & Guys

2007
- ☐ Jan/Feb: Cowboys Are Indians
- ☐ Mar: Trains/Jim Clark
- ☐ Apr: Western Travel
- ☐ May: Dreamscape Desperado/Billy
- ☐ Jun: Collecting the West/Photos
- ☐ Jul: Man Who Saved The West
- ☐ Aug: Western Media/Best Reads
- ☐ Sep: Endurance Of The Horse
- ☐ Oct: 3:10 To Yuma
- ☐ Nov/Dec: Brad Pitt & Jesse James

2008
- ☐ Jan/Feb: Pat Garrett/No Country
- ☐ Mar: Who Killed the Train?
- ☐ Apr: Travel/Geronimo
- ☐ May: Who Stole Buffalo Bill's Home?
- ☐ Jun: The Last Cowboy President?
- ☐ Jul: Secrets of Our Nat'l Parks/Teddy
- ☐ Aug: Kendricks Northern CBs/Photos
- ☐ Sep: Saloons & Stagecoaches
- ☐ Oct: Charlie Russell
- ☐ Nov/Dec: Mickey Free

2009
- ☐ Jan/Feb: Border Riders
- ☐ Mar: Poncho Villa
- ☐ Apr: Stagecoach
- ☐ May: Battle For The Alamo
- ☐ Jun: Custer's Ride To Glory
- ☐ Jul: Am West, Then & Now
- ☐ Aug: Wild West Shows
- ☐ Sep: Vaquero/500 Yrs Before CBs
- ☐ Oct: Capturing Billy
- ☐ Nov/Dec: Chaco Canyon

2010
- ☐ Jan/Feb: Top 10 Western Towns
- ☐ Mar: Trains/Pony Express
- ☐ Apr: OW Destinations/Clint Eastwood
- ☐ May: Legendary Sonny Jim
- ☐ Jun: Extreme Western Adventures
- ☐ Jul: Starvation Trail/AZ Rough Riders
- ☐ Aug: Digging Up Billy the Kid
- ☐ Sep: Classic Rodeo!
- ☐ Oct: Extraordinary Western Art
- ☐ Nov/Dec: Black Warriors of the West

2011
- ☐ Jan/Feb: Sweethearts of the Rodeo
- ☐ Mar: 175th Anniv Battle of the Alamo
- ☐ Apr: Three True Grits
- ☐ May: Historic Ranches
- ☐ Jun: Tin Type Billy
- ☐ Jul: Viva, Outlaw Women!
- ☐ Aug: Was Geronimo A Terrorist?
- ☐ Sep: Western Museums/CBs & Aliens
- ☐ Oct: Hard Targets
- ☐ Nov/Dec: Butch Cassidy is Back

2012
- ☐ Feb: Az Crazy Road to Statehood
- ☐ Mar: Special Entertainment Issue
- ☐ Apr: Riding Shotgun with History
- ☐ May: The Outlaw Cowboys of NM
- ☐ Jun: Wyatt On The Set!
- ☐ July: Deadly Trackers
- ☐ Aug: How Did Butch & Sundance Die?
- ☐ Sep: The Heros of Northfield
- ☐ Oct: Bravest Lawman You Never
- ☐ Nov: Armed & Courageous
- ☐ Dec: Legend of Climax Jim

2013
- ☐ Jan: Best of the West/John Wayne
- ☐ Feb: Rocky Mountain Rangers
- ☐ Apr: US Marshals
- ☐ May: Texas Rangers
- ☐ Jun: Doc's Last Gunfight
- ☐ Jul: Comanche Killers!
- ☐ Aug: Tombstone 20th Anniv
- ☐ Sep: Ambushed on the Pecos
- ☐ Oct: Outlaws, Lawmen & Gunfighters
- ☐ Nov: Soiled Doves
- ☐ Dec: Cowboy Ground Zero

2014
- ☐ Jan: Best 100 Historical Photos
- ☐ Feb: Assn. of Pat Garrett
- ☐ Mar: Stand-up Gunfights
- ☐ Apr: Wyatt Earp Alaska
- ☐ May: Tom Horn
- ☐ Jun: Custer Captured
- ☐ Jul: 50 Historical Gunfighter Photos
- ☐ Aug: Bigfoot Wallace/Train Robberies
- ☐ Sep: New Billy Photo/Top Museums
- ☐ Oct: Charlie Russell/Movie Hats
- ☐ Nov: Wild Bills's Last Gunfight
- ☐ Dec: Olive Oatman-Branded

2015
- ☐ Jan: 100 Historical Am. Indian Photos
- ☐ Feb: Mountain Man-First Survivalists
- ☐ Mar: Mickey Free/Severed Heads
- ☐ Apr: Jack Stilwell-Forgotten Scout
- ☐ May: Armed to Survive
- ☐ Jun: Billy the Kid-Special Report
- ☐ Jul: 50 Historical Photos-Panco Villa
- ☐ Aug: Luke Short-Dodge City War
- ☐ Sep: Crossing America-Lewis & Clark
- ☐ Oct: Wyatt Earp in Hollywood
- ☐ Nov: 22 Guns that Won the West
- ☐ Dec: The First Mountain Man

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TRUE WEST

TOO TOUGH TO DIE!

TOP 10 TRUE WESTERN TOWNS OF THE YEAR 2019

By *True West* Editors and Leo W. Banks

From Arkansas to Washington, Western towns welcome the world to their historic downtowns to immerse in and celebrate the glories of the American West.

We get a kick out of those who talk about the Western myth. What myth? The frontier was as real as a sawed-off shotgun and wilder than anyone could make up.

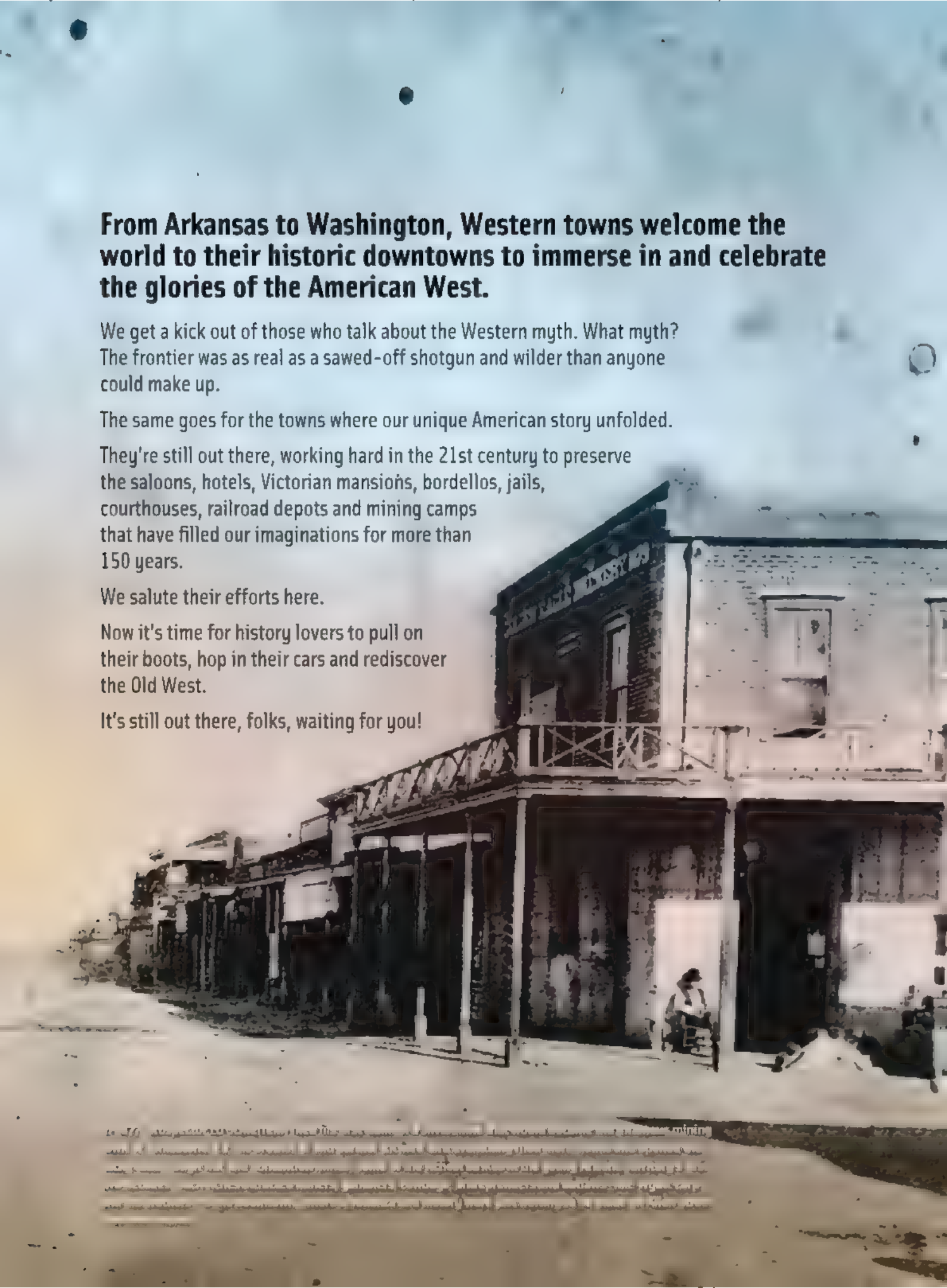
The same goes for the towns where our unique American story unfolded.

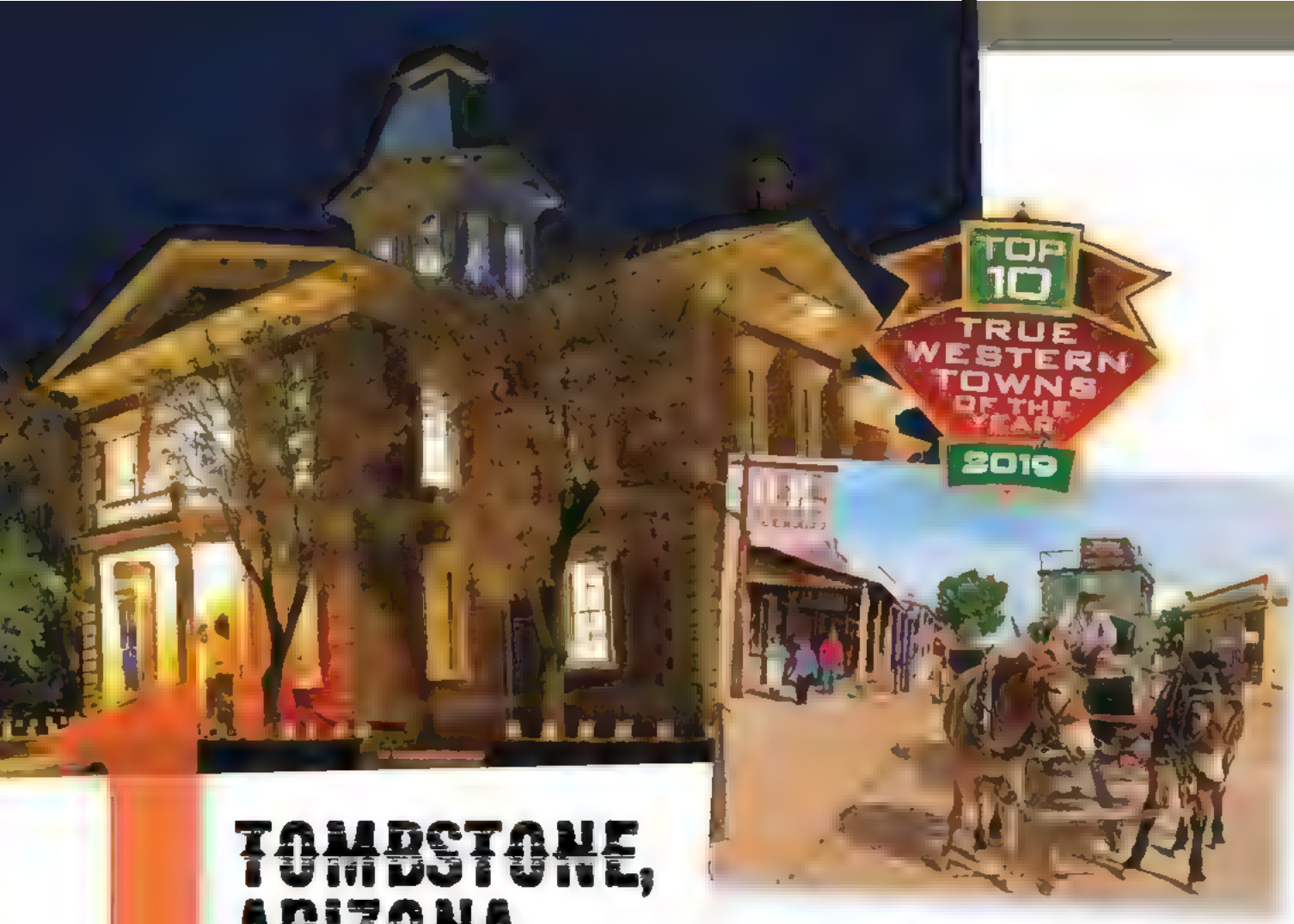
They're still out there, working hard in the 21st century to preserve the saloons, hotels, Victorian mansions, bordellos, jails, courthouses, railroad depots and mining camps that have filled our imaginations for more than 150 years.

We salute their efforts here.

Now it's time for history lovers to pull on their boots, hop in their cars and rediscover the Old West.

It's still out there, folks, waiting for you!





1 TOMBSTONE, ARIZONA

Tombstone owes its fame to Wyatt Earp. But for the man himself, it was a place of broken dreams. Brother Morgan was murdered there, older brother Virgil badly wounded, and Wyatt galloped away with the law at his back.

But we all should thank history for this one-time silver boomtown, for it exemplifies what we love about the Wild West.

We happily name Tombstone our top Western town for 2019.

The 1882 Victorian courthouse, shaped like a Roman cross, has a museum full of interpretive exhibits and a courtroom furnished in frontier style.

The replica gallows are especially popular. Five hangings occurred there between 1884 and 1900. "People come to Tombstone for a gunfight, why not a hanging?" says Erika Way, manager at Tombstone Courthouse State Historic Park.

Don't miss the O.K. Corral Historic Complex, which hosts three daily re-enactments of the gunfight. The Bird Cage Theatre, wickedly entertaining in the 1880s, has many original furnishings, including a Faro table and an 1882 painting of an interestingly half-dressed dancer named Fatima.

The 1879 Crystal Palace Saloon still serves good whiskey and tolerable water. At the *Tombstone Epitaph* office, read the story of the 1881 gunfight and see how the paper was printed on the original Washington hand press.

Tombstone Courthouse State Historic Park is decorated with luminarias and the courthouse tree is fully lit as the climax to the annual Tombstone Christmas Parade held the second Saturday in December. The historic courthouse was built in 1882, two years after the first building burned down in a fire. Today, the building and its grounds serve as a park and a Cochise County history museum.

PHOTOS BY PRINCELY MESADIBBAI, COURTESY TOMBSTONE COURTHOUSE STATE HISTORIC PARK

Visitors to Boothill Graveyard will enjoy reading the wooden markers of historic residents as well as humorous markers of fictitious characters put up by city leaders in the 1930s such as:

"Here lies George Johnson, hanged by mistake in 1882. He was right, we was wrong, but we strung him up and now he's gone."

To see Tombstone's civilized side, visit St. Paul's Episcopal Church. The stately 1882 Gothic Revival structure is the oldest Protestant church building in Arizona.

Chamber President Susan Wallace touts numerous annual events, including historic home tours, and Old Time Christmas at the Courthouse Luminarias.

Miner Ed Schieffelin ignored a warning that he'd only find his tombstone on land known, in 1877, as Goose Flats. Instead, he found deep veins of silver.

Today, history-minded tourists travel in his footsteps to Tombstone and find a fortune of a different kind.

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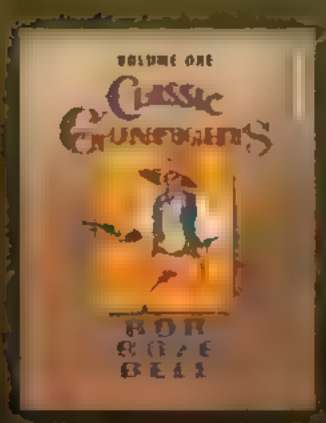

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TRUE WEST

SAN ANGELO, TEXAS

2

San Angelo offers visitors lots of Western-themed fun at Fort Concho National Historic Landmark. Founded in 1867, the fort had forty buildings and covered some 1,600 acres.

Today, the fort has 23 original and restored structures, and offers tours to see period furnishings, artillery, exhibits and artifacts from frontier life.

San Angelo's Western heritage comes alive during National Cowboy Day, held at the fort in July, and through downtown's historic murals. Using your cell phone, take a guided tour to see these beautiful pieces depicting cowboy, ranching and railroad life.

Visitors love strolling past flowing water on the Concho River Walk, which loops downtown. A dizzying light display brightens the river walk at Christmas.

See first-class paintings, ceramics and sculptures at the San Angelo Museum of Fine Arts, the building with the distinctive covered wagon roof.

The San Angelo Stock and Rodeo Show is February's bust-out party, ongoing since 1932. The folks who put it on also host a Cinch Roping Fiesta in October, a jackpot livestock show in November and a quarter horse show in January.

Train buffs should stop at the Santa Fe Depot and Railway Museum. In June the city will celebrate the 150th anniversary of the Buffalo Soldiers stationed at Fort Concho.

After the Santa Fe Railroad arrived in San Angelo in 1880 (above), the city developed into one of the region's most important economic centers for shipping and ranching. Today, San Angelo hosts community events throughout the year in honor of its Western heritage, the most significant being the San Angelo Stock Show and Rodeo, which will be held February 1–17, 2019.

TRUE WEST ARCHIVES

San Angelo, Texas, was established in 1867 near Fort Concho, the strategic post-Civil War U.S. Army post, northwest of San Antonio, and it quickly developed into a notorious frontier town of saloons, gambling dens and bordellos. Today, Fort Concho National Historic Landmark celebrates the Army's role in the settlement of Texas and San Angelo with living history events throughout the year (top).

COURTESY SAN ANGELO CHAMBER OF COMMERCE

3. BUFFALO, WYOMING

Any town of 4,800 souls that draws close to 200,000 tourists a year to the remote Big Horn Mountains has something going for it. Buffalo certainly does.

The settlement is often considered the birthplace of the Western novel, thanks to Owen Wister, who used what he saw there in his groundbreaking 1902 book, *The Virginian*.

Wister reportedly spent time at the Occidental Hotel. Founded in 1880, it hosted such luminaries as Buffalo Bill Cody, Butch and Sundance, and Tom Horn.

The hotel, celebrating its 140th year, has been beautifully restored. "When you call me that, smile," was The Virginian's most famous line, and we do.

The Jim Gatchell Memorial Museum, built from the collection of a history-loving pharmacist, keeps Wyoming's story alive through its expansive collections and exhibits.

The museum's Living History Days offers a Wild West show, Basque dancers, blacksmith demonstrations and exhibitions of gold-panning and tomahawk-throwing.

The Johnson County Cattle War marks its 127th anniversary this year. See the barn at TD Ranch where the factions fought a seminal battle.

Walk alongside modern-day cowboys, ranchers and outfitters in Buffalo's charming downtown. See the 1884 Johnson County Courthouse, built in the Italianate style and listed on the National Register of Historic Places.

Founded in 1879, Buffalo is planning a September Heritage Festival to celebrate its 140th anniversary.

The city of Buffalo in Johnson County, Wyoming, began in 1878 as a village on Clear Creek in the foothills of the Big Horn Mountains along the Bozeman Trail in support of the Army's Fort McKinney. As the town developed into an important crossroads, the Occidental Hotel (above) was built in 1880 and has been a cornerstone of the historic community (inset) ever since

PHOTO OF BUFFALO COURTESY WYOMING TOURISM/HISTORIC PHOTO OF BUFFALO COURTESY TRUE WEST ARCHIVES

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4 PRESCOTT, ARIZONA

Set in the juniper country of central Arizona, Prescott has the unmistakable look of a town that understands its Western history and showcases it.

Courthouse Square in downtown sets the tone with a sidewalk timeline featuring prominent dates in the region's development. It mixes nicely with the historical plaques along Whiskey Row across the street.

That famous strip of saloons includes the Palace, which adorns its walls with wonderful historical photos. Doc Holliday gambled there in 1879, prior to leaving for Tombstone.

At Sharlot Hall Museum, see Arizona Territory's first governor's residence, a log cabin restored to its original look. The Smoki Museum showcases American Indian art and culture in a pueblo-style building, built in 1935 of native stone and wood.

The Fort Whipple Museum tells of frontier life through its vintage 1909 military officers' quarters, and artifacts such as Army weaponry, photographs and military maps.

The Phippen Museum, headquarters for quality Western art, has 17 bronze sculptures and paintings by Solon Borglum.

To combine old and new, stay at the 1927 Hassayampa Inn. It offers elegantly styled rooms with antique furnishings and an art deco lobby featuring hand-painted ceiling beams, wall murals and stained-glass doors and windows.

Prescott's first rodeo took place in 1888 and Prescott Frontier Days rodeo still turns the town upside down with eight days of wild fun over the Fourth of July.

Like many Western cities, Prescott, Arizona, was founded because gold was discovered nearby. In 1863-'64 the U.S. Army was sent in to protect the gold and the miners from the Indians and the Confederates, and Fort Whipple was built adjacent to the newly established Territorial Capital. Visitors to Prescott can embrace the city's Wild West past on historic Whiskey Row and at Sharlot Hall and the Smoki Museum.

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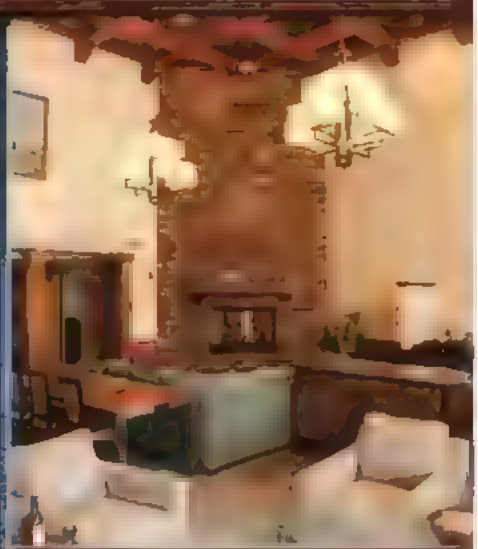

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PRESCOTT, ARIZONA · TRUE WEST, REAL ADVENTURE.

5 DEADWOOD, SOUTH DAKOTA

The little town of 1,300, named for a gulch full of dead trees where miners found gold, gives Western history travelers all they could ask for.

The Days of '76 Rodeo began in 1924 and still attracts thousands of cowboys and their fans for five days of fun, including a parade down Main Street.

The theme continues at Days of '76 Museum, with its collection of more than 50 horse-drawn wagons, stagecoaches and carriages. The firearms exhibit features nearly 100 long arms and 20 handguns, each accompanied by background information and photographs.

Visit Historic Adams House, a Queen Anne-style home built in 1892, to see its beautiful oak interiors and hand-painted canvas wall coverings.

Wild Bill Hickok met his end in Deadwood and is buried at Mount Moriah Cemetery, right next to another legend, Calamity Jane.

Wild Bill Days celebrates the long-haired lawman with a raucous party on Main Street, featuring live music, great food and demonstrations of gold-panning.

Book a room or stop for a drink at the nicely restored Bullock Hotel, built in 1894. Don't miss *The Trial of Jack McCall*, re-created regularly by the talented performing group, Deadwood Alive.

Outdoors lovers should drive to Spearfish Canyon, one of the most beautiful spots anywhere. Scenes from *Dances with Wolves* were filmed there.

Gold miners founded Deadwood, South Dakota, illegally on Sioux Indian land during the Black Hills gold rush in 1876, and it soon became one of the most notorious Western mining boomtowns in U.S. history. The city is a National Historic Landmark and every year celebrates its infamous legacy at Wild Bill Days in June and Days of '76 in July.

HISTORIC DEADWOOD PHOTO COURTESY LIBRARY OF CONGRESS; DEADWOOD GUNFIGHTERS BY CHAD COPPESS COURTESY SOUTH DAKOTA OFFICE OF TOURISM

San Angelo State Park

Fort Concho National Historic Landmark

San Angelo Stock Show and Rodeo

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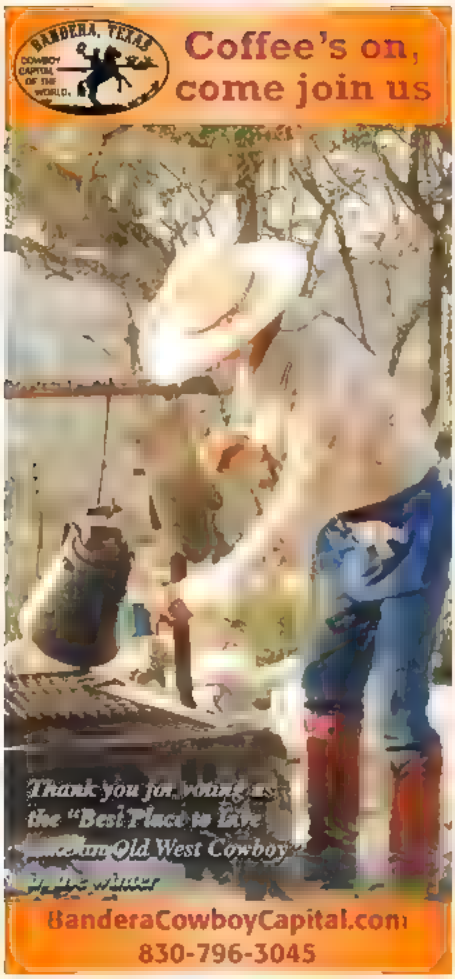
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6. DODGE CITY, KANSAS

Wyatt Earp and Bat Masterson walked the streets of Dodge when it was a whiskey-soaked cattle town, a hell on the plains. Now it's just plain fun.

Re-imagine those times during Dodge City Days, a ten-day festival that includes a PRCA rodeo, Western Art show, gunfights and more. Watch as cowboys drive longhorn cattle down Wyatt Earp Boulevard to the rodeo arena. Yahoo!

Boothill Museum, named one of the eight wonders of Kansas, is a first-class repository of Old West artifacts and exhibits. Its Native American exhibit includes moccasins and a peace pipe, as well as photos of chiefs and buffalo herds.

The Trail of Fame Walking Tour takes visitors past statues of Wyatt Earp, Doc Holliday and El Capitan, a huge bronze of a Texas Longhorn. Visitors can still get a snort at the famous Long Branch Saloon on Front Street, which has been reconstructed to resemble its 1876 look.

The tour passes 31 medallions, commemorating a real or fictional person, such as actors from TV's *Gunsmoke*, which ran from 1955 to 1975 on CBS and did much to reintroduce Dodge to America.

The town's 1898 Santa Fe Depot is the largest still standing in Kansas. It has been renovated to its original Harvey House days. Tour the Mueller Schmidt House, built from area limestone in 1881 and Dodge's oldest building still in its original location.

Dodge City, Kansas, had its humble beginnings as a buffalo hide-hunters' camp on the banks of the Arkansas River along the Santa Fe Trail, west of Fort Dodge. The town changed as soon as the railroad arrived in 1872, and the quarantine laws of eastern Kansas pushed the Texas cattle drives off the Chisholm Trail to the Great Western Trail and the new railhead and stockyards in Dodge. Today, visitors can immerse themselves in Old West history at one of the West's best living history centers, Boot Hill Museum (inset).

HISTORIC DODGE CITY PHOTO COURTESY TRUE WEST ARCHIVES/BOOT HILL MUSEUM COURTESY KANSAS TOURISM

TOWNS TO KNOW

ABILENE, TEXAS
Visit Frontier Texas! in the historic downtown. The museum uses interactive technology to reimagine the frontier. Learn how the Comanches mastered fighting on horseback to dominate huge swaths of land. The Spanish called the region Comancheria—the Comanche Empire.

CEDAR CITY, UTAH
At Frontier Homestead State Park, climb aboard a Union Pacific caboose or into a 250,000-pound steam shovel used in the early days of iron mining in southern Utah. See stagecoaches and wagons, peruse Western art exhibits, or tour several preserved historic structures.

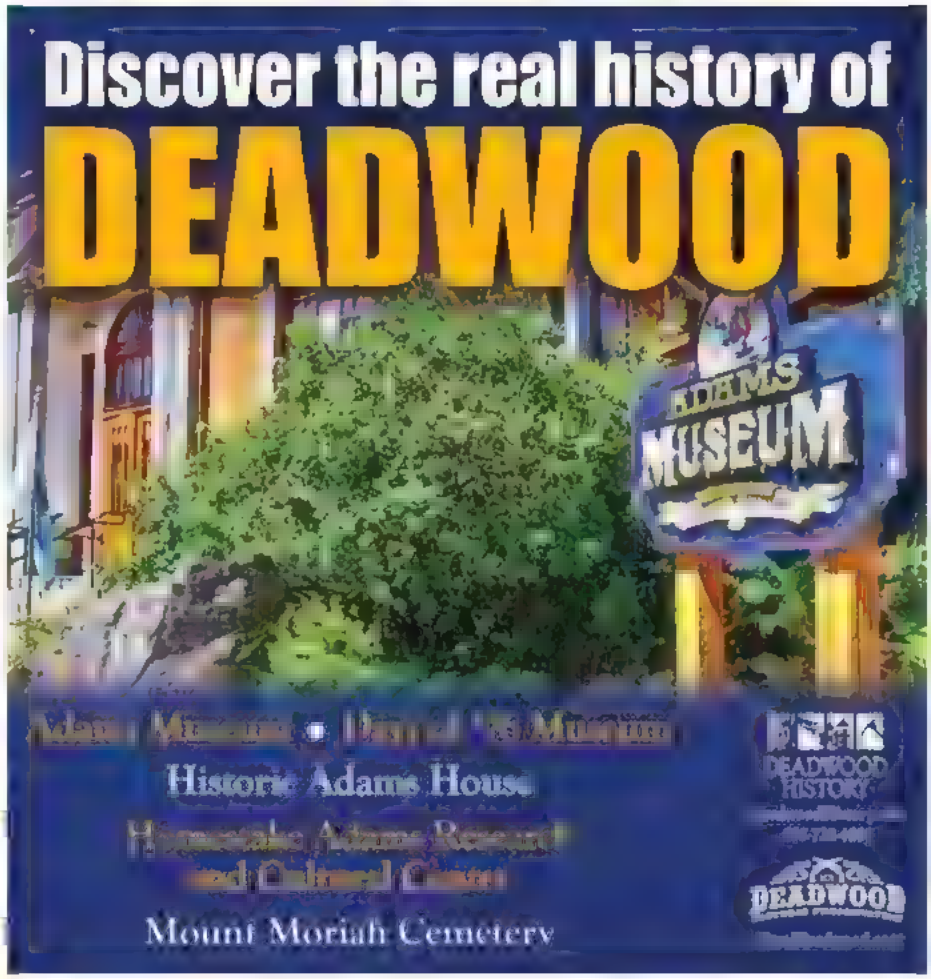
CHEYENNE, WYOMING
The renowned Nelson Museum of the West has exhibits on firearms, outlaws and lawmen, cowboys, cattle barons, the art of Pueblo Indians and more. In the art of the Plain Indians exhibit, see a Sioux eagle feather headdress with a beaded browband.

EL PASO, TEXAS
The El Paso Museum of History has a digital wall with touch-sensitive TV screens that show interactive, three-dimensional images and videos of the history of the U.S.-Mexico border region. The Concordia Cemetery holds the grave of the gunfighter John Wesley Hardin.

EUREKA, NEVADA
The magnificent Eureka Opera House hosted its first event in late 1880, the same year the 50-foot-high, red brick Eureka Courthouse was completed. The *Eureka Sentinel* Museum, housed in the 1879 *Eureka Sentinel* newspaper building, has a complete pressroom from the 1800s.

GEORGETOWN, COLORADO
Walk a thousand feet into a mountain at the still-active Capital Prize Gold Mine to see gold veins and tunnels up close. Visitors can retrieve a gold specimen from the mine and break it open to see the gold and silver.

WICKENBURG, ARIZONA
The Desert Caballeros Western Museum is a jewel in the desert, featuring the best displays of Western art anywhere. Tour Vulture Mine, once the most successful gold mine in Arizona Territory. Abandoned Vulture City, established in 1866, boasted thousands of residents.



7. FORT SMITH, ARKANSAS

This town on the Arkansas River was a gateway for frontier-bound travelers of true grit. That same character shows today in Fort Smith's determination to showcase its place in Old West history.

The Fort Smith National Historic Site tells of legendary federal Judge Isaac Parker. See a re-creation of the courtroom from which the hanging judge sent 79 men to the gallows between 1875 and 1896.

The Clayton House, an ornate mansion owned by Parker's prosecuting attorney, has 19th-century furnishings and the original coal-burning fireplaces. The Fort Smith Museum of History showcases 40,000 artifacts documenting the region's development, beginning with a fort founded in 1817.

Stop at the town visitors' center, located in a former bordello. Tours give visitors a peek at the girls' bedrooms, decorated as they were when things were jumping.

Take a living history walking tour narrated by actors portraying Western characters, or a trolley tour to hear true stories of crime and villainy. Try not to be frightened!

Big news comes to Fort Smith in the fall with the opening of the long-awaited U.S. Marshals Museum. The 53,000-square-foot museum, built in a modified star shape, like the badge, will house five large galleries and numerous exhibits.

Learn about Bass Reeves, an escaped slave who became a crack detective. He arrested thousands of dangerous men as a deputy U.S. Marshal.

Every Memorial Day weekend since 1933, Old Fort Smith Days has celebrated the history and Western heritage of Fort Smith, Arkansas, with a parade (inset) and rodeo. The U.S. Army first garrisoned Fort Smith (above, left) in 1817 and it remained an important frontier post until it closed during Reconstruction in 1871 and became the Federal Court for the Western District of Arkansas until 1896.

HISTORIC PHOTO OF GARRISON COURTESY FORT SMITH CVB/OLD FORT SMITH DAYS PARADE COURTESY FORT SMITH CVB

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8. TONOPAH, NEVADA

If the story is true, this town was founded by happy accident in 1900 when Jim Butler, hunting for his burro, found an outcropping that eventually produced five million tons of silver ore.

Halfway between Las Vegas and Reno, Tonopah remembers its founder every year with its Jim Butler Days Celebration, a week of fun that includes a parade, gold-panning, live music and a street dance.

At the Nevada State Mining Championships, men compete in events like single and double jack-drilling, just as early miners did.

The 113-acre Tonopah Historic Mining Park is an outdoor museum that encompasses Butler's original claims. Go underground in the Burro Tunnel to a viewing cage over a 500-foot stope.

Voted best rural museum in Nevada five years running, the park has a gift shop, an extensive mineral collection and a short film on Tonopah's history.

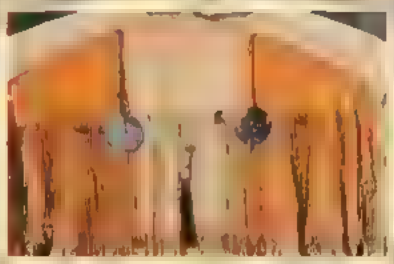
For a meal or a drink, stop at the Mizpah Hotel, the height of luxury at its opening in 1907. The luxury is back, thanks to a renovation that includes period appointments and gaming in the lobby.

The Central Nevada Museum has an Old West town with miners' cabins, a saloon and blacksmith shop. Walk through the Old Tonopah Cemetery with a map that tells about the 300 souls buried there.

When Jim Butler discovered silver in 1900, he did not know he would begin a silver rush to southwestern Nevada that would include Wyatt Earp and Josephine Marcus Earp, who opened the Northern Saloon in Tonopah in 1902 (inset). In 1908, the historic Mizpah Hotel (above, right) opened its doors for business in Tonopah, Nevada, and 110 years later, the onetime tallest building in the state still welcomes guests seeking a fine place to stay, a fine meal and a game of chance.

HISTORIC PHOTO OF TONOPAH COURTESY TRUE WEST ARCHIVES/PHOTO OF TONOPAH MINING MUSEUM COURTESY TRAVEL NEVADA

Art of the Bighorns



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9. ALBANY, TEXAS

History keeps a strong hold on this town of 2,000 in north Texas. Its earliest public buildings—a stone jail and the stately Shackleford County Courthouse—still stand.

Built of native limestone in 1883, the courthouse has been painstakingly restored, down to the pattern of the courtroom carpeting that matches the original carpet from 1883.

The stone jail is now the Old Jail Art Center featuring more than 2,000 drawings, prints and paintings by Thomas Hart Benton and many others. The center also showcases the work of young Texas artists.

Tour the ruins of old Fort Griffin, established in 1867 to defend the southern plains, at Fort Griffin State Historic Site. These include a mess hall, barracks, first sergeant's quarters and powder magazine. The site is home to the state's official Longhorn herd.

Every June, the town celebrates Texas's story through the *Fort Griffin Fandangle*. With singing, dancing and humor in an outdoor Prairie Theatre setting, some 250 performers use covered wagons and other props to re-create scenes from the frontier's settlement.

See historic homes on a downtown walking tour and vintage cars at the Flying A Car Museum. The Texas Forts Trail runs through Albany on its way from Fort Griffin to Fort Phantom Hill.

In 1873, the central Texas town of Albany (top) was founded near Fort Griffin, which was built after the Civil War in 1867 to protect citizens on the Texas frontier. Albany celebrates its Old West heritage annually with the *Fort Griffin Fandangle* (inset), the oldest outdoor musical in Texas, held at the outdoor Prairie Theatre since 1938

PHOTO OF DOWNTOWN ALBANY COURTESY ALBANY HISTORICAL SOCIETY/
PHOTO OF FORT GRIFFIN FANDANGLE BY WATT CASEY JR. COURTESY ALBANY CHAMBER OF COMMERCE

TOWNS TO WATCH

ADA, OKLAHOMA
The Pontotoc County Courthouse was built in 1926 and is on the National Register. Ada is headquarters of the Chickasaw Nation

COLOMA, CALIFORNIA
Relive James Marshall's historic 1848 gold discovery on the South Fork of the American River at Marshal Gold Discovery State Historic Park

CARSON CITY, NEVADA
Old West history is on every corner of the state capital of Nevada; don't miss a tour of the Nevada State Museum, Nevada State Railroad Museum and the historic State Capitol.

JACKSON, WYOMING
The Wort Hotel, built in 1941, has thousands of Morgan silver dollars inlaid throughout the building, including in the original Silver Dollar Bar.

MILES CITY, MONTANA
At the Range Riders Museum, see exhibits about Indians and soldiers, including Gen. Nelson Miles, for whom the town is named

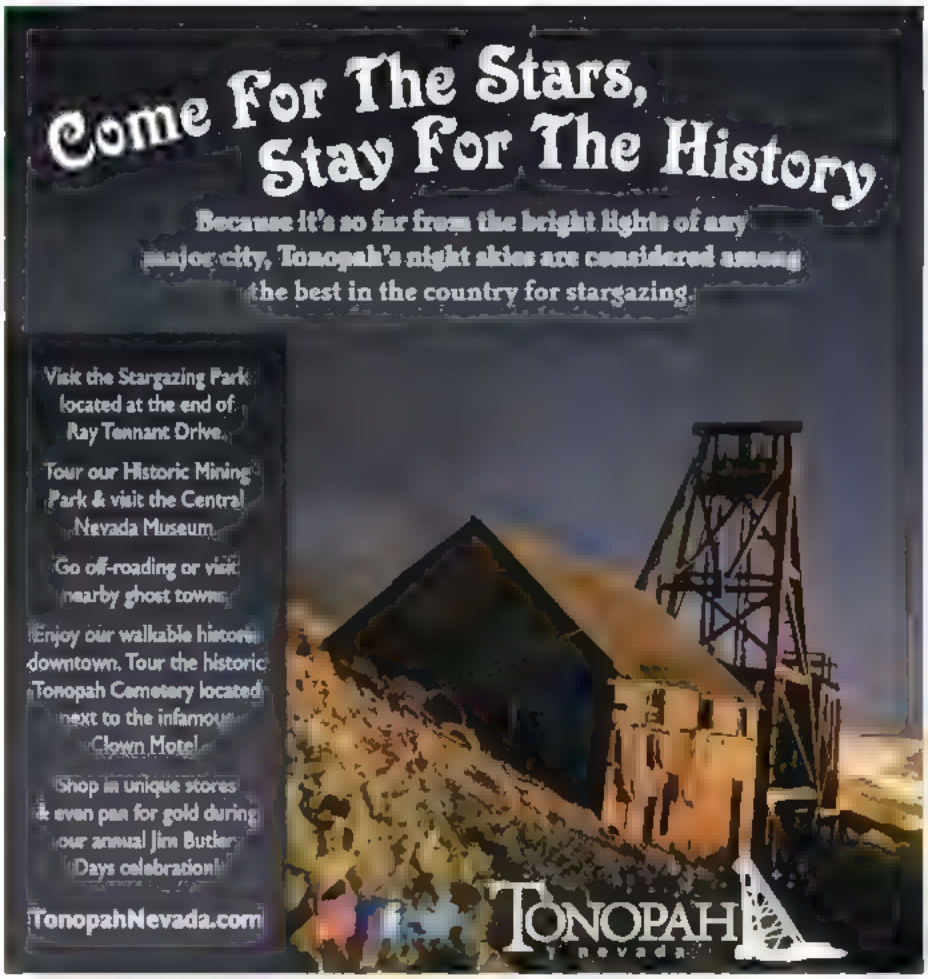
OATMAN, ARIZONA
Watch actors stage Western shootouts and feed the wild burros that roam the board sidewalks of this former gold town.

SCOTTSBLUFF/GERING, NEBRASKA
Scotts Bluff National Monument commemorates the journey of settlers on the Oregon, California and Mormon trails. The 800-foot bluff above the North Platte River served as a landmark.

THE DALLES, OREGON
The Columbia Gorge Discovery Center & Museum has a unique exhibit on the why and how of the 30 tons of cargo carried by explorers Lewis and Clark.

VEGA, TEXAS
The Milburn-Price Museum displays items detailing the history of Oldham County, including a 22-foot-long, 3,000-pound branding iron, the world's largest.

WICHITA, KANSAS
See the iconic *Keeper of the Plains* sculpture at the confluence of the Big and Little Arkansas rivers. It stands 44-foot high and weighs five tons.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WHERE HISTORY LIVES

After the railroad arrived in Las Vegas, New Mexico Territory, in 1880, the city quickly developed into one of New Mexico's most modern cities, even boasting a street car line on Bridge Street, circa 1890s.

– TRUE WEST ARCHIVES

ABILENE, KANSAS
The Dwight D. Eisenhower Presidential Library & Museum, a first-class repository of all things Ike, has been named one of the eight wonders of Kansas.

BANDERA, TEXAS
See cowboy-themed displays at Town Mountain Miniatures Museum. The so-called Cowboy Capital of the World also hosts the *Frontier Times* Museum, loaded with Old West and pioneer artifacts.

CAVE CREEK, ARIZONA
Take in the Wednesday and Friday bull-riding sessions at the famous Buffalo Chip Saloon, or take off your hat and enjoy a steak dinner.

HILL CITY, SOUTH DAKOTA
The South Dakota State Railroad Museum, located next to the 1880 Black Hills Central Railroad depot, uses interactive exhibits and displays to explain the area's railroad history.

GRASS VALLEY, CALIFORNIA
Set at one of California's richest gold mines, Empire Mine State Historic Park oversees the mine's buildings, the owner's home and the entrance to 367 miles of abandoned shafts.

KEARNEY, MISSOURI
The Kearney Historic Museum has the safe in which Frank James's ashes were stored at Kearney Trust Bank, from 1915 until his wife's death in 1944.

LARAMIE, WYOMING
The Wyoming Territorial Prison State Historic Park has restored buildings, exhibits and a gift shop. Built in 1872, the prison's most famous inmate was Butch Cassidy.

LAS VEGAS, NEW MEXICO
The City of Las Vegas Museum has a collection of Rough Rider memorabilia from the Teddy Roosevelt's Cuba campaign of 1898, during the Spanish-American War.

MEDICINE LODGE, KANSAS
At the Medicine Lodge Stockade Museum, see an 1877 log cabin and the peace pipe used in the 1867 treaty between the government and the southern Plains tribes

NORTHFIELD, MINNESOTA
Step inside the same First National Bank building that Jesse James and his gang robbed on Sept. 7, 1876. See the actual bank vault behind a replica teller's cage.

PECOS, TEXAS
The West of the Pecos Museum, housed in the 1904 Orient Hotel, has period items in the lobby, the original 1896 saloon and a second-floor saddle room.

PLACERVILLE, CALIFORNIA
See a five-stamp mill used to crush rock and other items from Placerville's fabulous gold rush days, all at the El Dorado County Historical Museum.

ST. JOSEPH, MISSOURI
An epicenter of Old West frontier history, don't miss St. Joseph's historic district's Pony Express Museum, the Patee House Museum, Jesse James Home Museum and the Glore Psychiatric Museum.

TAOS, NEW MEXICO
The Kit Carson Home & Museum holds the famed explorer's Civil War saber. See his grave at the Kit Carson Cemetery and that of his wife, Josepha.

VIRGINIA CITY, MONTANA
The former capital of Montana had 10,000 residents in 1864. It now has 132, but the fun hasn't stopped. Don't miss the Virginia City Players at the opera house.

VIRGINIA CITY, NEVADA
Piper's Opera House, first built in 1863, has hosted many of the West's most famous acts, including the Jersey Lily, Lillie Langtry. John Philip Sousa also performed there.

10.

PINEDALE, WYOMING

No place in the West is more closely associated with mountain men than this town beneath the Wind River Mountains. The Green River Rendezvous, held over four days in July, commemorates the days when explorers, fur trappers and Indians met near here to trade, barter and socialize.

The streets of Pinedale fill with live music, food from a hundred vendors and parades. Visitors love watching nightly rodeos from the bed of their pickups.

The Museum of the Mountain Man tells of the fur trade era through items like Jim Bridger's rifle, a Winchester firearms display, and a Shoshone bow made from the horns of a bighorn sheep.

Walk Pinedale's charming historic district to the Cowboy Shop, opened in 1947. Cowboys from all over Wyoming still buy supplies there.

At the Sommers Homestead Living History Museum, walk through a restored, 100-year-old log house, complete with items from early pioneer families. The Green River Valley Museum displays prehistoric Indian artifacts, ranch brands, old photos, historic coaches and more.

Hike a walking trail through a 100-acre park located where the Lander Trail, once a major route to California and Oregon, crossed the New Fork River. See the cottonwood grove where emigrants rested and read interpretive signs describing the dangerous journey.

Leo W. Banks is a writer based in Tucson. His mystery, *Double Wide*, won two Spur Awards from the Western Writers of America for Best First Novel and Best Western Contemporary Novel

The Museum of the Mountain Man in Pinedale, Wyoming, displays one of the finest collections of Rocky Mountain fur trade era firearms, including Jim Bridger's rifle. Bridger (inset), a greenhorn mountain man on the trail when Hugh Glass was attacked by a grizzly bear, depicted in a museum exhibit (above, left), was among the first to see Yellowstone and became quite familiar with the Wind River Mountain range east of Pinedale.

PHOTO OF MUSEUM OF THE MOUNTAIN MAN COURTESY CAROL HIGHSMITH COLLECTION, LIBRARY OF CONGRESS/PHOTO OF JIM BRIDGER COURTESY ROBERT G. MCCUBBIN COLLECTION

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Western Roundup

FOR FEBRUARY 2019

BUFFALO SOLDIER HERITAGE DAY

San Angelo, TX, February 25: Join the Fort Concho Buffalo Soldier Living History Unit as they honor the nation's black troops.
325-657-4440 • *FortConcho.com*

ADVENTURE

CRIPPLE CREEK ICE FESTIVAL

Cripple Creek, CO, February 9-18: Watch sculptors carve ice into works of art, plus enjoy a liquor luge, ice snacks, an ice slide and ice maze.
877-858-4653 • *VisitCrippleCreek.com*

ART SHOWS

ASPECTS OF POWER, LIGHT AND MOTION

Fort Worth, TX, closes February 4: Exhibition of equine photographs by Constance Taegg revealing the individual personalities of horses.
817-336-4475 • *Cowgirl.net*

SPIRIT OF THE WEST COWBOY GATHERING

Ellensburg, WA, February 15-17: Celebrates traditional cowboy art, poetry and music, plus offers workshops on cowboy gear and art.
888-925-2204 • *EllensburgCowboyGathering.com*

WIGWAM FESTIVAL OF FINE ART

Litchfield Park, AZ, February 15-17: This art and entertainment show promotes award-winning Western and American Indian artists.
623-935-9040 • *Litchfield-Park.org*

WINGS OVER THE PLATTE RIVER

Grand Island, NE, February 16 through April 8: The region's largest art exhibit dedicated to life on the Platte River.
308-385-5316 • *StuhrMuseum.org*

HERITAGE FESTIVALS

11TH STREET COWBOY MARDI GRAS

Bandera, TX, February 1-3: Cowboys and Cajuns come together to celebrate Mardi Gras in Bandera, the "Cowboy Capital of the World."
830-796-4849 • *BanderaCowboyCapital.com*

ARIZONA RENAISSANCE FESTIVAL & ARTISAN MARKETPLACE

Gold Canyon, AZ, February 9 through Mar 31: Old West time travelers take in medieval arts and crafts, jousting tournaments and games.
520-463-2600 • *RoyalFaires.com*

PARADA DEL SOL HISTORIC PARADE

Scottsdale, AZ, February 9: Experience Old West fun with a parade and the Trail's End Festival featuring shopping and live music.
480-990-3179 • *ParadaDelSol.us*

CHARRO DAYS

Brownsville, TX, February 18-25: Brownsville's residents honor their heritage at the biggest celebration in the Rio Grande Valley.
956-542-4245 • *CharroDaysFiesta.com*

BUFFALO BILL BIRTHDAY BASH

Golden, CO, February 26: Observe the Wild West showman's birthday with costumed guides for Buffalo Bill Museum exhibits and birthday cake.
303-526-0744 • *BuffaloBill.org*

HORSE SHOW

SCOTTSDALE ARABIAN HORSE SHOW

Scottsdale, AZ, February 14-24: About 2,000 horses compete for more than $1 million at this horse show that also features equine seminars.
480-515-1500 • *ScottsdaleShow.com*

RODEOS & STOCK SHOWS

FORT WORTH STOCK SHOW & RODEO

Fort Worth, TX, Closes February 3: Offers up numerous days of livestock and horse shows, rodeos, concerts and food.
817-877-2420 • *FWSSR.com*

SAN ANTONIO STOCK SHOW & RODEO

San Antonio, TX, February 8-25: Features PRCA and ranch rodeo competitions, livestock shows, and Country concerts.
210-225-5851 • *SARodeo.com*

NEBRASKA CATTLEMEN'S CLASSIC

Kearney, NE, February 17-25: This celebration features a ranch horse rodeo, competitions, a sale along with draft horse team races.
308-627-6385 • *Cattlemens.org*

PBR IRON COWBOY & THE AMERICAN

Arlington, TX, February 24-25: The top 10 rodeo athletes in the world compete in seven events at the world's richest one-day rodeo.
307-760-7099 • *ATTStadium.com*

GOLD RUSH DAYS AND SENIOR PRO RODEO

Wickenburg, AZ, February 8-10: Honor Wickenburg's mining and ranching origins at this pro rodeo featuring a carnival and concerts.
800-942-5242 • *WickenburgChamber.com*

TWMag.com:
View Western events on our website.

Marshall Trimble is Arizona's official historian and the Wild West History Association's vice president. His latest book is 2018's *Arizona Oddities, A Land of Anomalies and Tamales*. Send your question, with your city/state of residence, to marshall.trimble@scottsdalecc.edu or Ask the Marshall, P.O. Box 9008, Cave Creek, AZ 85327.

Rock Art Massacre?

The Oatman party was near Arizona's Painted Rock Petroglyph site when they were massacred in 1851. Could that have been a factor in the attack?

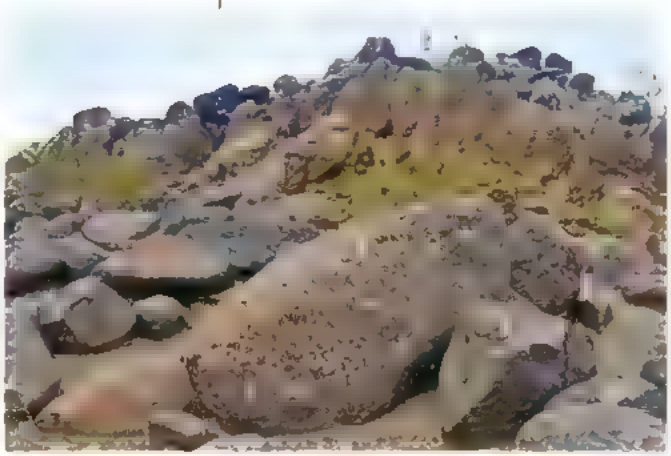
Al Maurine
Tucson, Arizona

Slim and none! The Oatman's were traveling alone on the Gila Trail and that's what probably doomed them. The Yavapai band saw them as a target of opportunity. Royce Oatman believed he could keep his family alive by being kind and generous, but to the warriors he was weak and undeserving of respect. The prehistoric site nearby wouldn't have had any significance to them.

Were any Arizona Rangers involved in gunfights in Mexico?

Jonathan Smith
Rodenberg, Germany

Ranger Jeff Kidder was when he took on some Mexican policemen—one that led to his death in April 1908. But at least some of the Rangers were commissioned by General Luis Torres, Commandant of the Northern District, to operate in Mexico. There was a good working relationship with plenty of cooperation between Colonel Emilio Kosterlitzky, the commander of the Mexican customs forces, and the Rangers to deal with thieves and smugglers. It's possible gunfights with border outlaws were not made public. Historically, much of the law enforcement on both sides of the border was taken care of quietly and permanently: "Dead men tell no tales." Many details will never be known.



The Painted Rock Petroglyph Site in Arizona.

– TRUE WEST ARCHIVES

How many troops were stationed west of the Mississippi?

Robert Matters
Hilliard, Ohio

Author John Langellier says, "It varied from year to year. The army by the mid-1870s totaled around 26,000 officers and men of the authorized 27,442 ceiling. Approximately 75% to 80% of them were posted to over 100 scattered garrisons on the frontier."
They were greatly outnumbered—there were more than 200,000 Indians on the Plains at that time.

What can you tell me about Wild Bunch associate Laura Bullion?

Darrell Clements
Memphis, Tennessee

Laura had a hardscrabble life. She had flings with many men and among her trades, worked in Fannie Porter's bordello in San Antonio. She fell in love with Will Carver of the Wild Bunch but he dumped her for another woman. She then took up with outlaw Ben Kilpatrick, the "Tall Texan." Ben was one of the train robbers at the Wagner, MT holdup in July 1901.

Laura Bullion
LIBRARY OF CONGRESS

She and Ben went on a spending spree traveling together as man and wife, using a variety of aliases. They ended up in St. Louis, where they were caught passing forged banknotes from the robbery and sent to prison. Her sentence was shorter and she got out earlier and waited for him. However, Ben got out of prison in 1911 and was killed in another train robbery the next year.

Arizona Rangers Sgt. Jeff Kidder (left) and Sgt. Rye Miles (far left).

COURTESY MARSHALL TRIMBLE

Far as we know she had no children. She was a pretty girl, described as "soft-spoken, well dressed with a graceful figure."

Eventually she was disowned by her family. She changed her name to Freda Lincoln and her last years were spent alone. Laura died in Shelby County's Charity Ward in 1961 on the outskirts of Memphis. She was the last person intimately connected to the Wild Bunch.

For more information on Laura and the other women of the Wild Bunch I recommend Donna Ernst's Women of the Wild Bunch.

Who was allowed to wear feathered bonnets and what did they signify?

Ken Sellers
Evant, Texas

Warriors were awarded feathers as the tribe's acknowledgment of acts of bravery and honor—much like ribbons worn on military dress uniforms today. The meanings of individual feathers range from taking a scalp to counting coup (touching an enemy in battle) to capturing an enemy to being a battle leader to being wounded in battle.

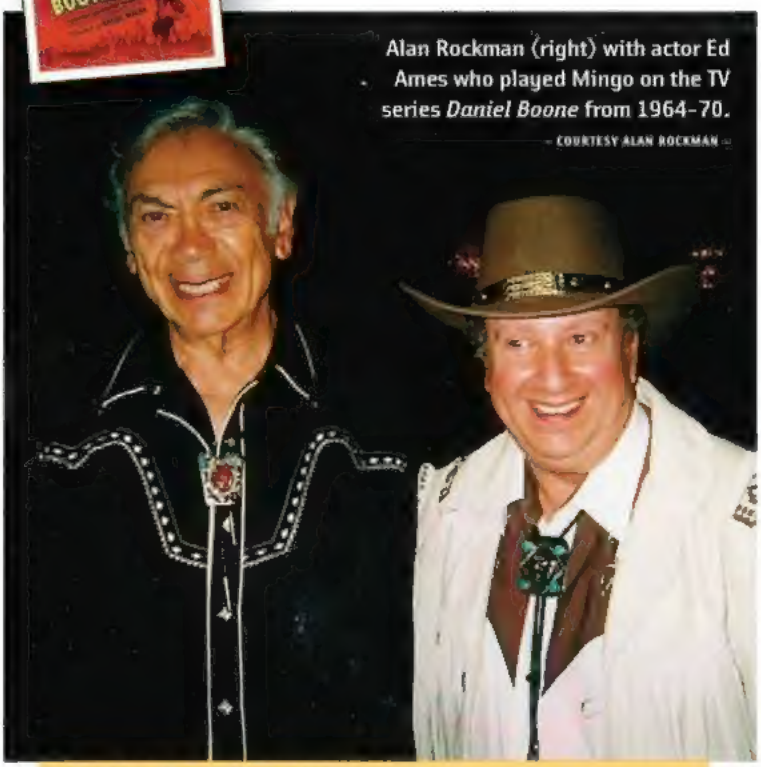
Sioux warriors

Black Horn (seated) and James Lone Elk, both wearing headdresses and medals c1900.

– LIBRARY OF CONGRESS –

What HISTORY HAS TAUGHT ME

At one time, Alan Rockman considered *They Died With Their Boots On* as the best Western ever, but now he has other favorites.



Alan Rockman (right) with actor Ed Ames who played Mingo on the TV series *Daniel Boone* from 1964–70.

– COURTESY ALAN ROCKMAN –

Don't get me started on: the terrible neglect of our history and why it isn't being taught. George Santayana said it best: "Those who cannot remember the past are condemned to repeat it." We in the Western states ignore the history of the Old West at our own peril. Ask a middle school classroom of about 30 kids who Wyatt Earp and Geronimo were and you might have three or four raise their hands.

I absolutely love: The "Code of the West." I try to live by most of its tenets but alas I am not always successful.

When it comes to old music: I am a devotee of the British Invasion, including the Beatles, Dave Clark Five, Spencer Davis Group, Yardbirds and Small Faces. Also, the California country rock of the Byrds, Flying Burrito Brothers, Eagles, Poco, Nitty Gritty Dirt Band and Desert Rose Band.

My mother taught me: a love of animals that has stayed with me through my entire life. She also taught me fairness and a desire to learn, as she herself never had the opportunity to go to college. Instead, she had to help out with her immigrant family during the Depression.

What I hope people will understand is: that while STEM—science, technology, engineering and math — are important subjects, knowing about our country's past objectively is just as important. It might not get you a high-paying job but it will make you a wiser, more balanced, less myopic human being.

History has taught me: that those who ignore the past do so at their own peril and may have no future. We owe it to ourselves as a nation, and particularly in the West, to educate our children and youth to our rich history, traditions and legacies. Life does not revolve around video games, celebrities and movies that are truly dreck compared to a John Ford classic. Take your children to a re-enactment, an old West festival, a museum like the Desert Caballeros in Wickenburg or the fascinating Western Spirit: Scottsdale's Museum of the West.

One thing that sets me off is: People being so ignorant about our past and how history truly does affect our present and our future. We are forgetting our history and present generations are paying a very steep price for this neglect.

For my money, the best Western ever is: *They Died with Their Boots On*. At least that's what I would have said for many years, despite all of its glaring, historical inaccuracies, especially Gen. George A. Custer knowing he was doomed but riding to his end because he was chagrined over the Indians losing their land in the Black Hills. Now, I'd have to say it's a tossup between the two movies that ironically chronicled both sides of the Johnson County Range War. The Alan Ladd *Shane* character, which was very sympathetic to the lone cowboy or homesteader or "honyocker" fighting the corporate land-grabbing corporate rancher. And the Joel McCrea version of *The Virginian*, Owen Wister's classic, which was so obviously supportive of the big rancher. I will also give an honorable mention to *The Man Who Shot Liberty Valance* because it represents, sadly, the true beginning of the end of the Old West, and John Wayne's portrayal of the rancher losing his love, his home and in a sense his life to the upstart lawyer from the East. It's very sad.

Most people don't know that I: Own over 35 unique bola ties and have met a former U.S. vice president, a former U.S. secretary of state and a former prime minister of Israel.

ALAN ROCKMAN

Like many American children of the late 1950s, Alan Rockman spent his childhood in the not-exactly-Old West-town of Scranton, Pennsylvania, with the obligatory cowboy suit, a Davy Crockett coonskin cap and a love for TV and movie Western heroes. Rockman's family moved to Southern California and he earned a bachelor's degree in history in 1975. He pursued a career as a rock music critic and later as an educator. But he never forgot his love for the Old West. Rockman was an active volunteer at the defunct Festival of the West and Dr. Buck Montgomery's Wild Western Show. Until recently, he also managed the official Facebook page for Chris Hillman, a former band member of the Byrds and Flying Burrito Brothers.

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